BING

AUGUST 1991

No. 98

THE INTERNATIONAL CROSBY CIRCLE

THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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All remittances should be paid in £ sterling, payable to "Michael Crampton — ICC" with the exception of U.S. members who should send their remittance in U.S. dollars to F. Wiggins whose address is shown on page 1.
All articles for inclusion in the magazine should be sent to Ken Crossland.
Readers' letters and material for inclusion in Trading Post should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.
Cover photograph courtesy of Ron Bosley.

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EDITORIAL

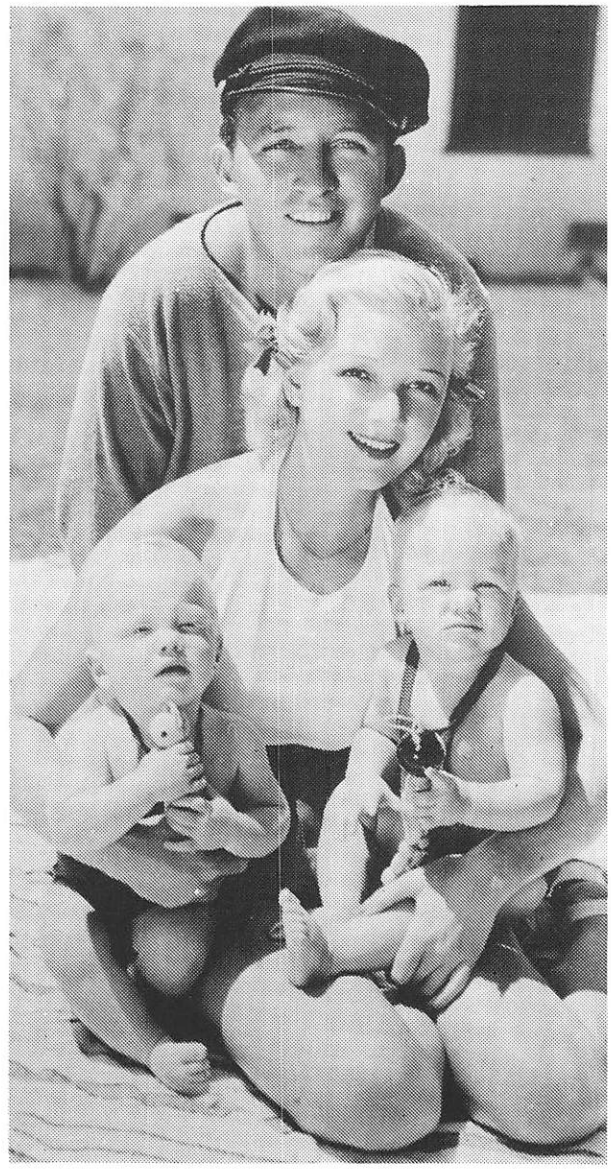
One story, and one story alone has dominated the Crosby world during the past three months. Dennis Crosby's suicide in May, 18 months after the death of Lindsay in similar fashion, brought Bing back into the headlines in a way that none of us would have wished to see. "The Crosby curse kills another son" was not untypical of the treatment offered by many of the tabloids. Our first thoughts of course must go to the immediate family and friends of the late Dennis Crosby. That any individual should lose the will to live must be the most distressing thing of all. We extend our sympathies and condolences to all concerned.

Where does all of this leave Bing? Some of the tabloids eager for any opportunity to revive the "Hollow Man" stories of the early 1980s, grasped the chance to lay the blame fairly and squarely at Bing's door . . . "new, tragic evidence of the desperately unhappy home life that ruled the Crosby household". What we need of course, is a sense of perspective. We are discussing here the sad passing of a 56 year old man; a man who for some years had been fighting alcoholism, depression and the loneliness brought about by a failed marriage. This man's father had been dead for more than 14 years; and if most of what we read is to be believed, he had little contact with his father for most of the last 10 or 15 years of his father's life. Whatever the circumstances of his childhood, surely one must conclude that other factors in the 40 or so years since his childhood ceased, must have played their part. The suicide of a 16 year old would surely be a matter for questioning the role of the parents. But do the same criteria apply at 56?

We need a sense of perspective. The ICC does not exist to try and sanctify Bing. Our members are joined together by their admiration for Bing the entertainer. We should not, it seems to me, let that admiration delude us into believing that Bing was the perfect human being. Obviously, Bing had an unsatisfactory experience at parenthood, at least the first time around. He said as much in the Barbara Walters interview, just before he died. He made mistakes, he got it wrong. Given the second chance, he changed things, seemingly with better results, although mistakes of the first family couldn't be washed away.

Precisely what happened at Holmby Hills in the early Forties, or the Elko Ranch later in the decade, will probably never be known. We should not, it seems to me, seek to therefore sweep it under the carpet, nor indeed should we let it change our enjoyment of the public Bing Crosby. The private Bing Crosby was a complex individual but surely one who, above all else, would have been mortified by the deaths of two sons of their own hand. Sadness, sorrow and regret we can all endorse; blame however is for another place.

Does anyone here understand the business strategy of MCA? If you do, then I hope that you will speak up. Members will recall last time's hopeful article of things to come, both from MCA and from the See For Miles label. Not long after the April issue emerged however, Colin Miles rang me to say that the proposed "EP Collection" had been blocked by MCA, for no given reason, but with a vague, "we'll review it in six months"



Bing, Dixie Lee and the twins — 1936

message attached. Now if MCA were about to market the same tracks themselves, one could understand them not wanting competition. However . . . from Leslie Gaylor comes a copy of a letter from one Jeff Young, A & R Director of MCA, dated 17 April, in which Mr Young says "We obviously do appreciate the value of Mr Crosby's music to his fans, but at the moment we are not under the impression that a fully fledged compilation release will make any impression in the market place at this time". Fine. We don't want to take the risk. But why stop someone else from taking the risk and paying MCA up front for the privilege of doing so? It makes no sense.

Happily there are others with more faith in the "market place" and Derek Parkes gives us the usual resume of things on offer. Lionel Pairpoint takes us back to wartime (39-45 that is, not Gulf), while Malcolm Macfarlane's research into Bing on TV gets a first airing. So, with no more ado, it's on with the show.

Ken Crossland

SECRETARY/TREASURER'S REPORT

It is a great pleasure to commence my quarterly jottings by welcoming 18 new members to our ranks and as the news spreads about our activities we are pleased to receive enquiries from around the world. Recruitment has been helped on this occasion by the appearance of an item in "Yours" magazine which featured a lengthy article on our great publicist Les Gaylor.

Wig Wiggins has been doing sterling work on our behalf and through his good offices we are delighted to welcome:-

Aldo Silengo David Haron Brendan Smyth

Wig has promoted our interests on the other side of the great ocean and we now have 50 active members in North America. Well done Wig and hello to 49 other great guys and long may you stay with us.

Ron Holder rejoins the ICC from his new home in Belgium and eagerly awaits his first copy of the new "BING".

Lars Schinnerling hails from Langen in Germany and found us via the address on Spokane record 2. Lars is a very enthusiastic young member (25 years old) and looks forward to sharing his keen interest in Bing with fellow members. Lars recently contacted your secretary on his visit to London where he was seeking those elusive recordings at a record fair.

George O'Reilly of Dublin is an old friend of the ICC and we are privileged to welcome him back to the club. George you may recall was a friend of Bing's from around 1950 and worked with him when he made the Irish TV film 'A little bit of Irish'. George has promised to share his experiences of working with Bing with us and we look forward to an article in the near future.

We extend the warm hand of friendship to the following new members who live in the following English counties:-

Mr R.W.G. Chuck, Syd Baldwin and Mr C.J. Bannister (Essex), Mr E.T. Hurley (Mid Glamorgan), Mr M.V. Gawn (Devon), Val Wiseman (Suffolk), Mr Boyle (Middlesex), Peter Carr and Mrs Eve Smith (Warwickshire), Connie Richards (Bedfordshire), Ted Burnell (Merseyside), Mr K. Seavour (Cheshire), Ronald Chaplin (Norfolk).

DENNIS STEELE APPEAL

The following members have given generous support to the appeal and we have so far raised the magnificent sum of £151 for club funds. Thank you all for helping your fellow members.

George O'Reilly, David Newbold, Charles Culley, Ena Hooley, Tony Cunningham, George Diver, Ralph Harding, Joe Lawrence, Philippe Peerboom, Thomas Mooney.

There are some LP's remaining and these have been requested by a member who wishes to buy them all. His name will be revealed in the next issue. One member rang up to request the copy of Call Me Lucky and mistakenly we said that the copy had been sold, not so! So will that member send a cheque for £5.50 and we will dispatch by return.

ERIC JACKSON SALE

As yet no bids have been received but we are hopeful that at least one generous member will make an offer and thus help build up the funds. Please come forward and bid.

MEMBERSHIP RENEWALS

When the April issue of "BING" went out 122 members were issued with reminders that their membership would lapse if we did not hear from them before the issue of the August edition of "BING".

I'm pleased to report that the number responding has so far totalled 62 and we get letters daily with huge apologies and in some cases extra revenue by way of self imposed fines! Most say that they would be lost without their copy of BING and we are gratified that they wish to stay with us.

One member sent a PO for £10 from Birmingham dated 10. 1990 and we would like to hear from him or her since no address was included and we have many members in Birmingham. The PO is also out of date.

PEOPLE

Members will feel that once again a shadow has been cast across our hobby with the death of Dennis Crosby and elsewhere you will read of the tragic passing of Joe Clarke. Ken has the unpleasant task of covering the second Crosby suicide and the only comment I wish to make is that I feel there has been little attempt to write balanced reports when the press released details of the suicide. It does seem preposterous to me that reporters should connect Dennis's death with problems with his father, when Bing has been gone 14 years. But there will be other views!

Peter Monaghan suffered a heart attack recently and we are pleased to report that he has made a recovery and that he is enjoying his Bing once again. Peter made a donation with his subscription and along with the following

members he helped make up the sum of £71.50 for this month's generous contribution to club funds. We are indebted to:-

Peter Monaghan, Peter Haizelden, John Weir, George O'Reilly, Brian Ford, Greg Marshall, Dick Cane, Tom Matthews, Ron Holder, John Coombes, Bill Wesley, Arnold Pope, G. Bailie.

Brian Ford is a handicapped person and he wrote recently to say that he was losing his sight. He has generously sold some of his collection and passed on the proceeds to help the ICC. We salute Brian and think of him at this difficult time.

NEW MEMBER'S TRAGIC DEATH

Joe Clarke was an enthusiastic Bing Crosby fan who joined the ICC in December 1990 having discovered us, as so many do, much later than he would have wished.

Joe spent some of his early years cycling all over England and Scotland with his wife who also shared his love of music. During the Second World war he served in the Royal Marines for 5 years and latterly he enjoyed ballroom dancing, again sharing his hobby with his wife.

On the 31st of January Joe was walking along the pavement when a lorry drove into a wall, knocking the brickwork onto him with fatal consequences. Joe died on the 6th February and so once again the great reaper has claimed another wonderful individual.

Joe leaves a Widow, Daughter, Son, 3 Grandchildren and 3 great-grandchildren and we extend our heartfelt condolences to the family at this sad time.

LAUNCH OF NEW MAGAZINE

The Institute of Entertainments and Arts has issued its first copy of a new magazine called ENCORE

The ICC is listed on page 12 under appreciation societies and we are offered reciprocal arrangements if we feature details of their publication. We are happy to oblige.

ENCORE will reach a wide audience including theatres, Concert Halls, Societies and Organisations associated with the entertainments industry, Selected Media (TV/Radio and Press). The magazine is dedicated to the promotion and development of the best practice in the entertainment business. We wish the magazine success and more details can be obtained from:

Peter Foot, Editor, IEAM, 240, Tolworth Rise South,
Surbiton, Surrey KT5 9NB.

NEW RELEASES

Members who are not fortunate enough to own a CD player will be always on the look out for an LP release and they will be most fortunate if they are members of The Limited Edition Club. The latest issue is Through The Years Vol. 5, an LP which contains tracks which have not yet been issued on this format. Titles include; Rose of Santa Rosa, Moonlight on A White Picket Fence, Pale Moon and May The Good Lord Bless And Keep You.

If you wish to join The Limited Edition Club, you should write to John Joyce and give your commitment to buying each issue as it is produced. John will then add your name to the waiting list and you will soon start to receive your LPs.

Please note that the records are produced for Bing Crosby Appreciation Societies only and they are not sold in retail outlets.

The latest crop of CDs will no doubt be covered by Derek, but I would like to draw members attention to the two JSP issues which feature Bing, Judy Garland and Jimmy Durante. The quality is astounding and the freshness of the Durante duets is something I would urge members not to miss. If you do not have a CD player then please seek out the material on cassette, you are in for a great surprise if you have not heard this material before.

The Michael Holliday EP Collection CD is now in the shops and the quality of sound is also superb. I strongly urge members to buy this compilation for you get 28 brilliant tracks for £9.99 and a set of copious, interesting notes by your Editor. My favourite tracks are Darlin' Katie and Just A Prayer Away. And yes! Michael does sound very much like Bing, the only person who ever did in my opinion.

Finally can I please ask members to send a SAE when writing to club officers, the postal bill is mounting and we could reduce this considerably if each writer included stamps or a SAE whenever they need a reply.

And thus friends I will take my leave until December, I do hope to see some new faces at Leeds and until then, may I thank you for your encouragement and support.

Michael Crampton

BING ON TELEVISION

Almost like the last unclimbed peak, Bing's television career remains the one part of the Crosby story inadequately documented. Ever one for a challenge, Malcolm Macfarlane sets about the task. Clampons on, Malcolm!

Bing made his TV debut in 1952 and the ICC is gradually putting together a list of Bing's many appearances in this medium. There are "two series" which justify separate treatment; the Hollywood Palace shows and the weekly sitcom series. We shall cover Bing's appearances at the Hollywood Palace in a subsequent magazine and this time we are following up Lionel Pairpoint's impressive article in the last BING by taking a further look at Bing's weekly TV show.

In May, 1964, it was announced that Bing was to do a weekly show for ABC and many found the news surprising. Bing had always said that television was very demanding and that it used up too much material. There was a danger of over-exposure he felt.

"I was so happy with the first scripts that I didn't have to give a second thought to say yes" Bing was quoted as saying at the time. "With each new development in casting and production my enthusiasm increases."

The show was recorded during the Summer and Winter of 1964. Bing would tape 5 shows in 3 weeks and then take 2 weeks off. "The kids on the show get a little draggy after 3 weeks" Bing said. He would fly down to Desilu Studios in Hollywood each Monday morning from San Francisco, staying at the Sheraton-West, an un-showbusiness hostelry during the week. Come Friday Bing would fly home for the weekend.

As Lionel has recorded, the half-hour show was not a great success. Each episode was self-contained and usually dealt with a family misunderstanding or some domestic problem. Bing always managed to fit a song or two into the proceedings and there were occasional guest stars such as Phil Harris, Gary Crosby and Kathryn Crosby. Whilst the series opened to good reviews, the ratings soon slipped and the show finished after 28 airings.

The BBC showed a number of the shows in 1965 on their then new BBC2 channel and I saw most of them. The show was a pleasant and harmless light domestic comedy. Bing's songs were always the highlight but the canned laughter was a constant irritation. As a Crosby fan, I enjoyed the shows but it would probably have been best from an artistic point of view if Bing had not become involved. Whilst there are a few gaps, the details we have of the shows are given below quoting the original date of transmission on ABC. Any further information members can supply would be welcomed. An audio cassette of the musical items from the shows is available from Lionel Pairpoint.

THE BING CROSBY SHOW

Opening songs over titles:-
* There's More To Life Than Just Livin'

Closing song over titles:-
* It All Adds Up

14/9/64 shown on BBC2 14/7/65	**1 A Fine Romance** Bing sings:- * It Had To Be You (with Beverley Garland)	
21/9/64 shown on BBC2 15/9/65	**2 Guess Who Is Exactly Like Who?** Guest Star:- Gary Crosby * Night and Day	
28/9/64 shown on BBC2 1/9/65	**3 A Bit Of Fresh Danish** * Annie Laurie (duet with unknown girl plus "family" in Danish) * The Campbells Are Coming (duet with unknown girl in Danish) * Karolina (duet with Frank McHugh and unknown girl in Danish)	
5/10/64 shown on BBC2 7/7/65	**4 The Green Couch** * Saturday Night (with the Wellingtons and Carol Faylen)	
12/10/64 shown on BBC2 11/8/65	**5 Hoop Shots Are Hard To Get** * Sally Let Your Bangs Hang Down (with the "family")	
19/10/64 shown on BBC2 28/7/65	**6 Flashback — Ah Happy Days!** * Can't We Talk It Over (few bars only) * Sweet Georgia Brown	
26/10/64 shown on BBC2 21/7/65	**7 The Education Of Bing Collins** Guest Star:- Macdonald Carey * Gaudeamus Igitur (few bars — unaccompanied) * Shuffle Off To Buffalo (with Beverley Garland)	
9/11/64 shown on BBC2 22/9/65	**8 The Dominant Male** Guest Star:- Gary Crosby * How Deep Is The Ocean? (few bars only) * Hallelujah, I Love Her So (with Gary Crosby) * How Deep Is The Ocean	
16/11/64 shown on BBC2 8/9/65	**9 The Importance of Bea' N Willie** * My Wild Days Are Over * Cutie (with Diane Sherry) * You Can't Get Along With 'Em Or Without 'Em	
23/11/64 shown on BBC2 25/8/65	**10 The Liberated Woman** * You'd Be So Nice To Come Home To	
30/11/64 shown on BBC2 18/11/65	**11 Danger! Genius at Work** 1Guest Star: Thomas Gomez * I Gotta Right To Sing The Blues * D'ye Ken John Peel (unaccompanied)	
7/12/64 shown on BBC2 4/8/65	**12 The Yardwin Report** * You're Just In Love (with Beverley Garland)	
14/12/64	**13 Title not known** * The Birth Of The Blues	
21/12/64	**14 Christmas Show** * Christmas Candles * We Wish You The Merriest * La Pinata * Do You Hear What I Hear * Argyle, The Christmas Stocking (with "family") * White Christmas	
11/1/65	**15 Title unknown** * Lazybones (few bars only) * Mountain Greenery	
18/1/65	**16 Title unknown** * Kansas City	

25/1/65	**17 Title unknown** * Cuanta La Gusta (with unknown girl) * South Of The Border		(with Beverley Garland)	29/9/65	* Them There Eyes * Smack Dab In The Middle (with Mel Torme)
1/2/65	**18 Title unknown** * Japanese Sandman	1/3/65	**22 Title unknown** * Exactly Like You	5/4/65	**26 Title unknown** * Smile, Smile, Smile
8/2/65	**19 Title unknown** * Sometimes I'm Happy (with Diane Sherry)	8/3/65	**23 Title unknown** Guest Star:- Phil Harris * Baby Face (with Phil Harris) * The Prisoner's Song (with Phil Harris) * Bye Bye Blackbird (with Phil Harris)	12/4/65	**27 Title unknown** * When I Was A Lad (from HMS Pinafore) * Auld Lang Syne (with "family")
15/2/65	**20 The Image** * In A Shanty In Old Shanty Town (with "family")	22/3/65	**24 Title unknown** * The Little Things In Life	19/4/65	**28 Title unknown** * My Heart Belongs To Daddy (few bars only) * Home Sweet Home * My Blue Heaven
22/2/65	**21 Title unknown** * You're Getting To Be A Habit With Me	29/3/65 shown on BBC2	**25 Moonlight Becomes You** Guest Star: Mel Torme		

Thanks Malcolm, we look forward to more. Malcolm incidentally tells me that he is working on a feature which will detail Bing's wartime week in London in August 1944 — the BBC, Anne Shelton, Glenn Miller etc. He *urgently* needs any photographs of Bing and Glenn. Write to Malcolm direcect if you can help.

THE 1991 VARIETY TRIBUTE

The **1991 VARIETY TRIBUTE**, as of late May, is looking just as healthy as ever and with almost exactly £500 in the kitty there is good reason to suggest that 1992 is also home and dry. No room for complacency though and the battle continues in the face of the present economy, with the usual reliable folk all having shown up on schedule.

Some disappointment, admittedly, at the low response to the Al Rinker/Bob Crosby tape when it has been widely hailed as a most unusual and potently interesting item that digs a whole lot deeper than such quests for knowledge normally do. You can't help wondering what it takes to stimulate interest if this doesn't? Arthur Blood's new stamp issue, a source of comfort each year, has already inspired Ernest Sutkowski to place an order for 5,000 and thus allow that hope for the future of the Memorial to remain a bright one. A warm vote of thanks to everyone involved.

John Marshall

BING ON THE BOX

Bing of course, remains a frequent visitor to the smaller screen. For the record, here are the items seen since the last edition of BING.

Here Comes The Groom	(Movie Channel 8/3/91)
Stowaway	(Channel 4 23/3/91)
Robin And The Seven Hoods	(Movie Channel 6/4/91)
The Greatest Show On Earth	(LWT 27/4/91)
High Time	(Channel 4 1/5/91)
Let's Make Love	(BBC2 27/5/91)
You're The Top — The Cole Porter Story	(Channel 4 1/6/91)
The Bells of St. Mary's	(Movie Channel 2/6/91)
The Star Maker	(Channel 4 26/6/91)

It was good to see **High Time** on the box after such a long time. It was last shown on British television in 1972. **The Greatest Show On Earth** has only one short scene showing Bing and Bob Hope in the audience eating popcorn but nevertheless it is a genuine Crosby film. **Stowaway** however was not really a Bing film but it contains an imitation by a chinaman of Bing singing "Please". Page 10 of "Road to Hollywood" gives further details. Mention of Fred Reynolds' book reminds me that I owe Fred an apology. In BING 97, I suggested that "June in January" in "The Joker Is Wild" was not by Bing. I have since listened to the soundtrack in conjunction with Bing's 1954 version

of the song with Buddy Cole. Without doubt, it *is* Bing's voice in the film although the song is played slightly quicker and part of it is repeated. Sorry Fred!

I had a holiday in Florida in March and I was pleasantly surprised to see how many Bing films were showing on various channels during the 2 week period. In Orlando there are no less than 44 channels available (including Cable) although the TV in my hotel room could only receive 13 of them! These were the Bing films showing:

The Big Broadcast
The Big Broadcast of 1936
Blue Skies
A Connecticut Yankee in King Arthur's Court
Road to Bali
Road to Rio
Road to Zanzibar

Funny, I always had the impression that Bing films were rarely seen in the States. It would be nice to see the original Big Broadcast film over here and perhaps Channel 4 will oblige us if we write to them in sufficient numbers.

Finally, back to the UK and **The Legend of Sleepy Hollow** has been issued on video as part of the Walt Disney mini classics series. There are plenty of videos about in shops such as Smiths and Virgin. The reference number is D210342.

Another new video featuring Bing is "Louis Armstrong — Movies and TV Shows 1932/53" issued by Jazz and Jazz Video Collection (No. VIDJAZZ 1). Bing is seen with Satchmo singing "Now You Has Jazz" from the 1957 Edsel TV Show.

Malcolm Macfarlane

The Things People Say . . .

Isn't it amazing how often Bing turns up, whether it be on radio, TV or in print. Ken Merry of Doncaster prompts us to start what may become a regular feature. If you come across a reference to Bing, write and tell us about it.

TONY BENNETT on the Wogan show last year said this, "Listen to any of his records — Bing LOVED to sing."

HOWARD KEEL said on Radio 2 in April 1990 on a record programme of his own choice, "You know I played a lot of golf with Bing . . . a very bright man . . . laid back . . . I spent a year in England making "The Day Of The Triffids" and not far away Bing and Bob Hope were doing "The Road To The Moon" [I think he means Hong Kong — Ed] and so every weekend we would go out to play golf on Saturday and Sunday at two different courses. I want to tell you what fun it was playing golf with these two characters . . . what a wonderful two months they were."

MEL TORME in a similar Radio 2 programme in September 1990 said:
"I do not really think I can properly describe my feelings about Bing Crosby. I go back to a word I used — icon. Bing was a genuine musical icon as well as an acting icon. He was literally an institution and it is terribly strange to me that the anniversaries of Presley's death or John Lennon's death are celebrated and I certainly do not denigrate them; I know that they are shrine-like anniversaries and properly so but the anniversaries of Bing Crosby's birth and death seem to pass unnoticed and this is something absolutely bemusing to me and I do not understand it. Bing Crosby in his prime was literally the greatest single musical star in the world. Frank Sinatra came along and supplanted him and that does happen but for those many, many, many, many years Bing was the standard by which all the singers plied their wares if that is the proper phrase. One of the things recorded with his brother Bob that used to tickle me was "You Must Have Been A Beautiful Baby". . . I just love the way Bing sings this. If this rendition does not convince you that Bing was the mega, mega, star that he was I guess nothing will."

Bing of course turns up on numerous radio programmes. An unusual appearance was one night at 3 a.m. when Radio 2's all night music for insomniacs played a Crosby recording to which the presenter then said . . . "That's Bing . . . now let's hear the British Bing Crosby, Michael Holliday" and proceeded to play Mike's "Story Of My Life". Quite unusual to hear Bing and Mike one after another.

Ken Merry draws our attention to a 1962 paperback by a very influential jazzman of the vintage years: 'We Called It Music' by Eddie Condon. The following extract refers to Bing.

". . . I met Bix and took him to a speakeasy (Chicago) around the corner . . . Suddenly everybody was there and everybody was playing along with Bix. Some singers arrived, but they kept quiet and listened. They were the Rhythm Boys — Al Rinker, Harry Barris, Bing Crosby — sharp looking lads, slightly young . . .

. . . One night I called for Bix backstage and he said "We are going to a party out in Cicero. Some guy has invited Crosby. He is going to send a car." The three of us stood outside the theatre and waited. Bing was slim, dapper, casual and full of laryngitis . . . I asked Crosby who the friend was who had invited him to Cicero. This, a suburban district of Chicago had not too fragrant a reputation at the time. "Some big shot" Crosby said. "He's throwing a party at a place called the Greyhound." A long black car drove up . . . At the Greyhound we were greeted with open arms and bulging hips. There was a lot of drinking and talking and pretty soon Bix was at the piano and Bing was trying to sing through his laryngitis. About this time I began to worry about internal drowning so the long black car returned and we were put in the back seat again. The guests waved us off: the same open arms and bulging hips. As we drove along Bix said drowsily, "Lovely party."
"Lovely people." Crosby croaked.
. . . I said to Bix, "Remember the guy you kept telling to shut up?"
"Sure" Bix said, "Why didn't I knock him down? I'm too good natured."
"I thought you'd like to know his name," I said.
"The hell with his name," Bix said.
"His name is Bottles Capone." (Al Capone's brother.)
"Lovely people," Crosby croaked."

Some members will be familiar with a new book about the life of Irving Berlin. Published by Viking Penguin of New York, "As Thousands Cheer" by Laurence Bergreen is a really excellent account of the life of probably America's most famous songwriter. Bing inevitably turns up from time to time . . .

"Crosby . . . represented the vanguard of a new type of popular singer who'd gone right from the clubs to the studio, skipping the years of playing to raucous vaudeville houses. He was more an electronic performer than a live one. Entertainers of the previous generation, such as Jolson, Cantor, and Harry Richman, tended to be larger than life on stage . . . But Harry Lillis Crosby was as cool as those frantic crowd pleasers of the previous generation were hot. . . . When Crosby and the next generation of singers (crooners they would be called — no more belting out songs) stood before a microphone, their careful under-playing sufficed to put the tune across . . . Irving, the constant student of performing styles, would have to teach himself to write a new kind of song — subtle and nuanced — for this type of performer. . . . "

Of course Berlin managed the transition, most notably with "White Christmas". Bergreen tells us however that this song was not all plain sailing.

"Once the pluggers in Berlin's office got hold of the sheet music, they were disappointed. Only Bing Crosby, they complained, could pronounce the word "Christmases" with the necessary ease".

OBITUARIES

Whilst the tragic death of Dennis had already been highlighted elsewhere, it is sad also to record the loss of a number of celebrities who were linked with Bing. We were just too late to mention the death of **Carroll Carroll** in the last BING. Carroll died in February at the age of 88 and he was the writer for the Kraft Music Hall during Bing's 10 years sojourn there. In "Call Me Lucky" Bing says of Carroll:
"He seemed to have an ear for the way I talked, and he encouraged me to incorporate as many of my own words as possible into the sceipt. He's send a script around to my home and I'd try to rewrite the speeches he'd written for me so as to make them sound even more like me. And I'd try to put in little jokes if I could think of any. Most of them were clumsy and pointless, but once in a while I hit something mildly amusing and Carroll wouldn't delete it if he thought it had a chance of getting a laugh. The way we worked together resulted in the next thing to ad libbing."
Dean Jagger also died in February, he was 87. Dean won an Oscar as best supporting actor in the film "Twelve O'clock High" but to Crosby fans he will always be known as the General in "White Christmas".
Joan Caulfied became the third member of this trio of sadness with her death in June at the age of 69. Joan's place in Crosby history owes itself to her leading lady role in "Welcome Stranger" and more particularly, in "Blue Skies", one of the more durable of Bing's films.

CELLULOID CROSBY

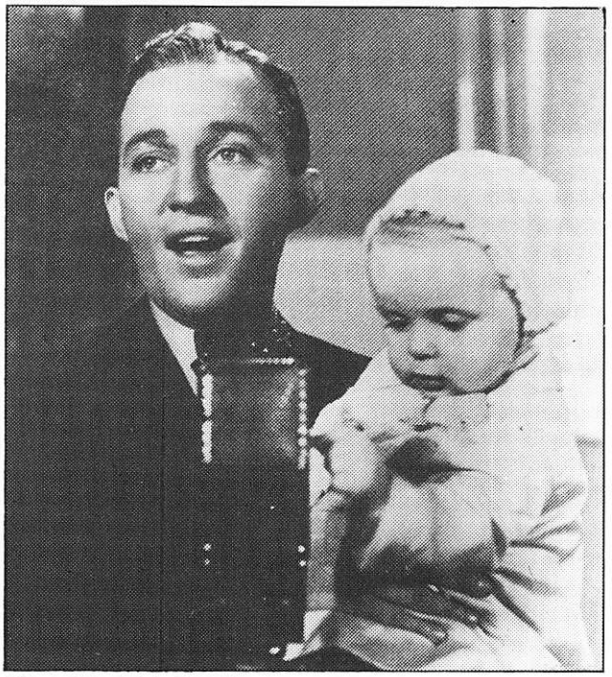
Once again, we can enjoy a double helping from Keith Parkinson. Keith's mammoth project on the A-Z of Bing's movies reaches the letter B, whilst Keith also updates us on the continuing Crosby film career.

THE A-Z OF BING'S MOVIES

BABCOCK, EDWARD CHESTER (1913-1990) The real name of songwriter James Van Heusen, where a full entry will be found. In "The Road to Hong Kong" he was the name of Bob Hope's character, as an in joke.

BABY SANDY (1938 -). If Sunday press exposés were short of copy in the late thirties they could have run the story "Baby Sandy is a Girl" because the baby boy character in the 1939 "East Side of Heaven" was the thirteen month old Sandra Lee Henville. The film refers to him, throughout, and baby Sandy plays a pivotal role in the film's plot. The film's fade out shot is of baby Sandy cradled in Bing's arms as he sings "East Side Of Heaven"

When a film career starts at the top it can only move in one direction. "East Side of Heaven" was followed by four 'Baby Sandy' films and then four indifferent features, the last one being "Johnny Doughboy" in 1942. She was a spent force by the age of five and today she is a legal secretary.



That Sly Old Gentlemen — Bing with Baby Sandy

BAILEY, PEARL (1918 - 1990). Primarily a singer, Pearl Bailey made two strong impressions on me as a television performer. In the late 1950s she appeared drunk on a live "Sunday Night At The London Palladium" broadcast and in the mid-seventies contributed to that fateful Pasadena concert being recorded for television and at the end of which Bing fell. The celluloid link with Crosby was at the very beginning of her Hollywood career when she sang "Tired" in that compendium of Paramount talent, "Variety Girl" (1947). Her subsequent film output is not too lengthy to list in its entirety:

1948 Isn't It Romantic
1955 Carmen Jones
1956 That Certain Feeling
1958 St. Louis Blues
1959 Porgy And Bess
1960 All The Fine Young Cannibals
1970 The Landlord

Best known as a jazz singer she won a Tony Award as Dolly in the all-black production of "Hello Dolly!" She retired from showbiz in 1975.

BARNES, GEORGE (1893 - 1953). American director of photography. He was the regular cameraman on Bing's films from the late 'Forties until the time of his death. The eight Bing films he photographed were:

"The Bells of St. Mary's" (1945)
"The Emperor Waltz" (1948)
"Riding High" (1950) [Co-director of photography with Ernest Laszlo]
"Mr. Music" (1950)
"Here Comes The Groom" (1951)
"Just For You" (1952)
"Road to Bali" (1953)
"Little Boy Lost" (1953)

In addition he was co-photographer on "The Greatest Show on Earth" (1952). He began his film career in 1919 and made the transition from black and white to colour successfully in the 1940s. The technicolour richness of "The Emperor Waltz" attests to this. If you have seen some of the more popular films Barnes photographed you will have a memory of the impact his visuals made. A few with still lingering images for me are "Rebecca" (1940), "Jane Eyre" (1944), "Spellbound" (1945), "Sinbad The Sailor" (1947), "Samson and Delilah" (1949) and "The War of the Worlds", his last film shot in 1953.

Trivia buffs need to know that he was married seven times, once to Joan Blondell (1932-36).

BARRAT, ROBERT (1891 - 1970). Tall, imposing character actor in over 150 screen roles. He was often cast as a foreigner and a heavy. He was in two consecutive "Road" films with Bing, Bob and Dottie: "Utopia" in 1946 and "Rio" in 1948. In the first he was Sperry who, together with colleague McGurk, is at odds with Hope and Crosby for most of the story. In "Road to Rio" he is Johnson of Johnson's Mammoth Carnival where Bing and Bob perform their "Apalachicola' routine. Like all bit part players he had to take the rough with the smooth and go where the work lay. This is why the 'A' pictures like "The Life of Emile Zola" (1937) and "Joan of Arc" (1948) rub shoulders with such dross as "King of the Jungle" (1933) and "Son of Ali Baba" (1952).

BARRY, HARRIS (1905 - 1962). For the purpose of tracing Harry Barris' contribution to Bing's celluloid career we need to put in three separate compartments. As a Rhythm Boy he appeared with Bing and Al

Rinker in four films over a fifteen month time span. They were:

a) King of Jazz (1930)
b) Two Plus Four (1930)
c) Check and Double Check (1930)
d) Confessions of a Co-Ed (1931)

In b) they were augmented Rhythm Boys with Ed Deering and Spec O'Donnell joining the trio to receive billing as 'The College Boys'.

The songs were:

a) Music Hath Charms; Mississippi Mud; So the Bluebirds And the Blackbirds Got Together; A Bench In the Park; Happy Feet.
b) The Stein Song
c) Three Little Words
d) Ya Got Love

Phase two of the Crosby/Barris movie association is the use of songs co-written by Barris and featured by Bing in five films made between 1931 and 1933. The songs Barris helped write are:

i) I Surrender Dear
ii) At Your Command
iii) It Must Be True

Bing sang "I Surrender Dear" in the film "I Surrender Dear" (1931), "One More Chance" (1931), "Big Broadcast" (1932) and "College Humor" (1933). He sang 'At Your Command' in "I Surrender Dear" and 'It Must Be True' in "Dream House" (1932).

The final phase of the association is the involvement of Barris in about one Crosby picture a year from 1937 to 1944. There is a strong probability that it was the Crosby muscle that secured these small acting assignments for Harry Barris and the studio played safe by casting him as a musician of sorts in all but one film. He also had the chance to sing once more with Bing in the first of these. It was "Double Or Nothing" (1937) and he played an orchestra leader who joins Bing, Martha Raye and Francis Faye on the song 'After You'. The other appearances are:

Sing You Sinners (1938). A Band Leader.
Rhythm On The River (1940) A Saxophone Player.
Birth Of The Blues (1941) Suds, A Jazz musician.
Holiday Inn (1942) A Musician.
Dixie (1943) A Drummer.
Here Comes The Waves (1944) A Club Announcer.

BARRYMORE, ETHEL (1879 - 1959). Actress. In "Just For You" (1952) Miss Barrymore is cast as Allida De Bronkhart, the headmistress of St. Hilary's School for Girls. It was a relatively small part for "The First Lady of the American Theatre" but she had been in films since 1914 and saw films as a way of filling in time between theatrical engagements. She made her last silent film in 1919 — "The Divorcee", and her talkie debut did not come until 1933 when she played the Czarina in "Rasputin and The Mad Empress". Between that film and "Just For You" she managed to land solid parts in better movies, such as "None But The Lonely Heart" (1944), "The Spiral Staircase" (1946), "The Farmer's Daughter" (1947), "The Paradine Case" (1948), "Portrait of Jenny" (1949) and "Pinky" (1949). After her Crosby picture she made only four more films, the best remembered of which is "Young At Heart" (1955).

BE CAREFUL, IT'S MY HEART *(Song)*. Written for "Holiday Inn" (1942) by Irving Berlin, Bing sings it in a scene when he is rehearsing with Marjorie Reynolds for a St. Valentine's Day Night Club appearance.

BEACH OF DREAMS. This was a story written by Harry Hervey about missionaries on a tropical island. It was a serious tale owned by Paramount and it became the basis for the first Road film, "Road to Singapore" (1940). Frank Butler and Don Hartman reworked it into a comedy classic.

BEAUTIFUL GIRL *(Song)*. If you want to know how easy it is to record a song, watch Bing at the beginning of "Going Hollywood" (1933) as he casually puts 'Beautiful Girl' in the can before departing for Hollywood. Written by Nacio Herb Brown (Music) and Arthur Freed (Lyric) it turned up later that year in the film "Stage Mother" and again in 'Singin' in the Rain (1952) when Jimmie Thompson sang it. It was common for M.G.M. and Freed to re-use compositions in this way.

BELLS OF ST. MARY'S, THE *(Film)*. This was the Christmas, 1945, attraction at New York's Radio City Music Hall, and Bing was at the Premiere. The film was the most profitable film RKO ever made and took $8 million on its initial American release. It went on to make more money than its 'inspiration', the 1944 "Going My Way". It would be unjust to refer to it as a remake of that film but Bing was still Father O'Malley and plot similarities were not too well hidden. The audience did not mind. It was a popular success in its own right and director Leo McCarey knew exactly what he was doing when he wrote it as soon as he had measured the success of "Going My Way".

As the video can be bought for £4.99 it seems pointless reviewing the plot of this 126 minute sentimental drama. A one line attempt could read "Bing goes to the run down parish of St. Mary's and Ingrid Bergman disapproves of his relaxed approach until he solves a few problems and converts a sourdough into a benefactor".

Ingrid Bergman was released from her David O. Selznick contract to make the film in return for the remake rights to 'A Bill of Divorcement' and 'Little Women' plus $175,000. She never really warmed to her leading man even though the atmosphere on the set become more friendly as shooting progressed. "I didn't get to know Bing at all" she wrote. "He was very polite and nice, and couldn't have been more pleasant, but he was always surrounded by a little group of three or four men chattering away and protecting him from everybody else."

The clever critics disliked it. The one on the 'New York Times' wrote: "The whole storyline developed towards the wheedling of a building for the school is unconvincing and vaguely immoral." James Abee, writing in 'The Nation', said "I find very objectionable the movies increasing recognition of the romantic-commercial valves of celibacy." But Keith Parkinson, aged five, saw it as the introduction to a film world of Crosbyana and persuaded his mother to take him to Bolton's Majestic Cinema to see it a second time later in the week. Paramount were also impressed. Bing's contract was due for renewal and they were envious of the success of a rival studio. Brother Everett negoti-

ated a new deal with them which guaranteed his services for the next seven years.

BELLS OF ST. MARY'S, THE *(Song).* This title song from the film was a 1917 composition by Douglas Furber and A. Emmett Adams. It was written for a musical comedy of the time. It is placed at the end of the film and Bing is accompanied by a chorus of nuns. As a piece of music it has been tackled in extremely different ways. Clyde McPhatter provided a soul interpretation in the 'Fifties and Australian Bushranger Slim Dusty did it his way in the 'Sixties. Ice Cream van chimes and musical box abbreviations confirm it is now out of copyright.

THE ROAD HOME?

In the December, 1990, issue of 'BING' I packaged together the films from the 1980s where Bing's voice had been used. That list now proves to be incomplete. In the last issue of 'BING', 'National Lampoon's Christmas Vacation' (1989) was added to the score. Now along comes 'The Road Home'. In late 1989 Orion Pictures released 'Last Angels' in the States. This was an adolescent problem movie starring Donald Sutherland which did poor business in America. Earlier this year Rank picked it up for U.K. distribution and rechristened it 'The Road Home'. The film still garnered poor reviews and has had limited bookings over here. It does, however, contain a vocal by Bing. His 29th December 1943 recording of 'San Fernando Valley' is heard on a soundtrack which is dominated by late '80s recordings from such performers as Happy Monday, Raheem, The Pogues and the Cure. Not our kind of music but obviously more appropriate in a film where Adam Horovitz from the Rap Band The Beastie Boys plays a mixed up teenager who is incarcerated in a mental hospital which treats rebellious adolescents. The film's director Hugh Hudson, dedicated the film to his own children and audiences and reviewers felt him out of touch with his subject matter. As Nigel Floyd put it in his 'Monthly Film Bulletin' review, "art movies made by concerned middle-aged parents about mixed-up teenage kids are as irrelevant and inappropriate as a Bing Crosby record at a Beastie Boys Concert."

A 1990 movie featuring a Bing vocal is much more up our street. This is 'Avalon' which tells in flashback the family fortunes of the Krichinsky family from 1914 to the mid-60s. Avalon is a suburb of Baltimore and is the backdrop for mapping out the family fortunes from Grandfather Sam Krichinsky downwards. Writer/Director Barry Levinson is a past master at capturing the spirit of neighbourhood communities, as evidenced by his earlier films 'Diner' and 'Tin Men'. He also knows the short-hand way of defining period by using popular recordings of the time. Jolson's 'Anniversary Song', Buddy Clark singing 'I'll Dance At Your Wedding' and 'Racing With The Moon' from Vaughn Monroe are all both appropriate to the action and indicative of the period. Bing's contribution is his duet with Carol Richards on the seasonal 'Silver Bells'. The film runs for over two hours without seeming a minute too long.

'Silver Bells' was popular in the early '50s, which was probably about the time that Bing enthusiasts saw 'Distant Trumpet'. I can be more precise and hazard that they saw it late September or early October 1952. It was the film that starred Derek Bond, Jean Patterson and Derek Elphinstone, and you couldn't run away from it if you went to see Bing in 'Just For You. In the '50s exhibitors thought that they had to offer two features to tempt people into the cinemas. This involved a main picture plus a support in the form of an inexpensively made 'B' picture. In the case of Paramount Pictures, which produced most of Bing's films, their distribution agreement for the U.K. meant that the Gaumont Circuit handled all programming and sequenced release dates. Thus 'Just For You', coupled with 'Distant Trumpet', was released on 29th September, 1952. Its main competition was from that week's release on the ABC circuit which played a reissue of Errol Flynn in 'Objective Burma'. This was not particularly strong opposition but 'Just For You' was not one of Bing's better box-office performers.

The next Gaumont Circuit release of a Crosby film was a different matter altogether. 'Road To Bali' went on general release on 29th December, 1952. This was known to be a particularly important time to release a picture in this country. 'Bali' was recognised as having very strong potential. It had done good business in the U.S.A. and in London's West End. It was also pre-sold to audiences because of the success of the Crosby-Hope-Labour predecessors. In addition, it was the first Road film in colour at a time when colour was becoming increasingly important as a way to combat the growing popularity of small screen black and white television images. This time round, A.B.C. were also conscious of the need for strong counter-programming and 'Because You're Mine' starring Mario Lanza was the circuit release in that valuable Christmas/New Year slot. Once more, the support which did the Gaumont rounds with 'Bali' was carefully selected using the Blindfold and pin on piece of paper technique. The beneficiary was 'Potter of the Yard' starring John Laurie. It played to vast audiences on the back of the most popular 'Road' picture. You could of course, time your arrival at the cinema to coincide with the start of the main feature. But in 1952 that would probably mean that if you went for the last show of the evening a film as popular as 'Road to Bali' would have the 'House Full' notices outside. Such was the popularity of picturegoing forty years ago.

Keith Parkinson

Accompanied by — John Scott Trotter

Stan White of Kettering, Northants is one of our longest standing members and also one of the most knowledgeable and enthusiastic. Stan himself explains how the following piece came about.

"Some time ago, Peter Moreton at BBC Northampton and Nick Barraclough at BBC Cambridgeshire asked me for some information about Bing's association with Spike Jones - he of "City Slickers" fame. What many people don't realise is that the common link is John Scott Trotter. Hence the following. . .

In the autumn of 1936, as a result of filming, "Pennies From Heaven", a great personality arrived on the Bing Crosby scene and proved to be a major influence in the broadcasting studio and on recordings for the American Decca Record Company. He was John Scott Trotter, formerly an arranger and pianist for the Hal Kemp Band. John Scott worked on the musical numbers for the film, "Pennies From Heaven", so that although the Georgie Stoll Orchestra played the music, John Scott Trotter made a major contribution to the arrangements. John Scott's work on that film did not pass unnoticed by Bing Crosby, so that when Jimmy Dorsey left Bing's Kraft Music Hall Radio Show to undertake engagements in New York, Bing decided it would be a good idea to have his own backing for his hour long weekly radio show, and for recordings. Shortly afterwards John Scott Trotter was given the job of forming an orchestra of his own and took over musical direction of the Kraft Music Hall.

So began a long association between singer and musician that eventually was taken almost for granted, because to hear Bing broadcasting was to hear the John Scott Trotter Orchestra, and to see the name, Bing Crosby, on a 78 rpm gramophone record label invariably found the words "accompanied by John Scott Trotter and His Orchestra". The reality is that John Scott accompanied Bing on over 300 songs for gramophone records. Victor Young was involved with his studio orchestra on many more, and in all, Bing was accompanied by around 150 bands and combos on the 2,300 plus titles he recorded for record companies.

John Scott Trotter was with Bing on a regular basis from 1937 to 1954. In fact, he did return out of retirement to join Bing on TV in the 1960s.

It is also through John Scott Trotter, that dozens of albums have been produced featuring Bing and his guests, from those Kraft Music Hall programmes which spanned nearly 10 years from 1936. For many years, only oddments from these shows were known to exist, excerpts variously taken down by home recordists from radio on acetate discs, or those saved by some radio stations in the same format. Certainly not enough useable material to sustain a series of record albums.

One day in the 1960s John Scott Trotter was talking to tape recording engineer and Bing enthusiast, Eddie Rice. He told Eddie that he had some acetates of some of the Kraft programmes in his garage. These were one-off acetates, made for John's own reference, and as he could not play them, he asked Eddie to copy them on to reel to reel tape, so that he could play them through. Now the condition of the discs had deteriorated so that they suffered from a combination of acetate fungus and some flaking. However, there was a great quantity of material from October 1937 onwards, which was useable, and John Scott Trotter allowed Eddie to take it all down on tape for his own collection, as well as for his own. An invaluable source of radio material, some of which, is now on CD with more to follow.

The personnel of the John Scott Trotter Orchestra is not very well known, this is because they were a studio backing band which never undertook other engagements, unless Bing needed some backing at a charity concert or the like.

Research has turned up the following personnel for the Decca, Los Angeles, session of 15th December 1939, when Bing and Connee Boswell recorded, "Between 18th and 19th On Chestnut Street"; and Bing did "Too Romantic"; "The Moon and The Willow Tree", and "Sweet Potato Piper".

Andy Secrest — Cornet.
Abe Lincoln — Trombone.
Jack Mayhew — Clarinet.
Dick Clarke — Tenor Sax.
Charlie LaVere — Piano.
Perry Botkin — Guitar.
B. Crietz — String Bass.
Billy Marcus — Drums.

Andy Secrest was with Bing in the Paul Whiteman Orchestra in the late 1920s. It was Andy who took over from Bix Beiderbecke, after he became too ill to continue with Whiteman.

The following interesting personnel for the John Scott Trotter Orchestra, refers to the Kraft Music Hall Radio Shows of 1939, from an album made from the aforementioned acetate discs stored in the garage of John Scott Trotter.

Andy Secrest — Cornet
Eddie Ehlert — Trumpet
Charles Green — Trumpet
Abe Lincoln — Trombone
Galen Gloyde — Trombone
King Jackson — Trombone
Jack Mayhew — Alto Sax/Clarinet
Joseph Kretcher — Alto Sax/Clarinet
Richard P. Clarke — Tenor Sax
John Cascales — Tenor Sax
Sam Freed — Violin
Gerald Joyce — Violin
Henry Castleton — Violin
Maxim Sobowsky — Violin
Maurice H. Friedman — Piano
Perry Botkin — Guitar
Jim 'Slim' Taft — String Bass
Lindley 'Spike' Jones — Drums

(Although often keeping key players, in the case of John Scott Trotter — Andy Secrest, Dick Clarke, Perry Botkin etc., the personnel of a studio orchestra did keep changing, according to requirements and who is available from the session musicians. Also some of Bing's pals from his Whiteman days would join J.S.T. for a session — Manny Klein; Red Nichols; Joe Venuti; Matty Matlock — etc.,).

The Violin players are probably the same session men often used by Victor Young in his Orchestra.
Plus — the one and only Spike Jones.

Bing — and a young JST

Trombonist, Jerry Colonna also worked with the John Scott Trotter Orchestra. Bing said of him, "the only singer who started on his high note and then went up". Jerry went on to fame as one of the Bob Hope 'troupe'.

Comedian Bob Burns worked with Bing on the earlier Kraft programmes, when his efforts at playing the Bazooka had to be heard to be believed. In order to help out this comedy routine with Bob and his Bazooka, John Scott Trotter, Perry Botkin and Lindley 'Spike' Jones, created a suitably zany trio to back up Bob's Bazooka. Out of this grew Spike Jones and His City Slickers.

Spike and His City Slickers used to return to Bing's radio shows in later years after their great success.

Stan White

(With acknowledgements to:
Chris Ellis, Geoff Milne; John Scott Trotter;
Lionel Pairpoint.)

One Sweet Letter From You

Malcolm Macfarlane as Assistant Editor deals with general correspondence with members. Malcolm will be very pleased to hear from members and his address is given at the beginning of the magazine.

Stan White, 57 Stanley St., Rothwell, Kettering, Northants NN14 2EA.

Looking back at the April edition Editorial, I have to say that simply being part of the ICC might demonstrate a loyalty to Bing's memory to like minded people, but it does very little for Bing out in the wide world, which is in no way intended to belittle the ICC. The ICC does have within it those who are prepared to put in many hours of work researching various aspects of Bing's career, writing articles, producing the magazine, doing the office work etc which I hope is appreciated by those who are simply part of the ICC.

I am sure that all ICC members along with all of the members of other Bing Crosby clubs, like to be able to turn on the wireless and hear Bing – either in specialist reserved spots in radio programmes such as those presented by Alan Dell on BBC Radio 2, John Gunn on Radio Essex and in 3 Bing programmes a week sponsored by the Westchester Business Institute of White Plains, New York, with which Ernest Sutkowski is very much involved, or the ordinary run-of-the-mill programmes which is now the everyday situation on the commercial KCBC station broadcasting out of Kettering. You don't have to buy tapes, albums, CDs or purchase video equipment, much of which is now beyond the purchasing power of many people in the UK, and certainly radio reaches the largest "listening" audience throughout the world. Consequently it makes sense, for those who are willing to have a go, to try to put Bing in as many radio programmes as possible, and to those ends, many letters are written and many singles, albums, CDs and tapes are sent to radio stations in Europe and America by a few enthusiasts to try to achieve this. We believe it also happens in Australia.

Surely there is no harm, if those involved in such activity, then try to drum up some more support by asking people to write to the radio stations asking to hear Bing records, or thanking them when they have heard them. I am pleased to say that some people have given their support to this subject, and of course there is no slight on those who do not wish to become involved because just to enjoy the results of the efforts of those who like to get involved with the radio people, makes it all worthwhile. Bing needs his listeners and his "pluggers."

(Asst. Editor: A very well reasoned response to the points made in Ken's editorial in the last BING. Stan's efforts to promote Bing are prodigious and he achieves tremendous results. Keep up the good work, Stan.)

Ralph Harding, Crosbyana, 67 Shirley Drive, Heolgerrig, Merthyr Tydfil, Mid-Glamorgan, S. Wales CF48 1SE.

I was amazed to read that Dennis, one of Bing's twins had shot himself, a sad case of suicide. . . .

When you think about it, it is incredible that two sons of Bing should shoot themselves. Although Bing was a strict, Victorian attitude father, I cannot believe that he was the ogre his children made him out to be. I just will not believe that his four boys grew up in "a house of horror". I believe that, in fact, his children – the four boys – were spoiled brats who grew up to be precocious and lacking any real talent. They probably lived in the shadow of Bing, their father, resented his fame and talent because they lacked that same talent.

(Asst. Ed: The tragedy of Dennis's death has already been covered in depth by Ken. It certainly came as a dreadful shock and inevitably we Bing fans will seek explanations which favour Bing. I have never met any of the Crosby boys and my own views can only be based on items I have read. Ralph's comments must however have some validity and they almost echo thoughts expressed by Bing in 1953 as quoted in "Call Me Lucky":

". . . I'm going to demand that they (his sons) have a goal in life, a purpose. The most tragic spectacle I can think of is that of a young man slipping aimlessly through school, then life, secure in the belief that affluence means happiness."

Whilst we probably need a team of psychologists to really analyse the problems of the first Crosby family, Bing's comments may well be close to the truth of what actually happened.

Gerry Didymus, 120 Francis Avenue, Southsea, Hants PO4 0ER.

. . . may I take this opportunity to congratulate you on the splendid magazine BING which has been produced over the past year.

As you may know, I present a 60 minute nostalgia

programme "Starlight Hour" on BBC Radio Solent every Sunday afternoon, and Bing has a regular spot every week, which is usually now two or three records,. . . . As far as I am concerned, Bing was the top popular entertainer of the century and certainly the most versatile in his range of material. Everyone else owed something to his trend setting style. . . .

Dennis Saville, 14 Penderry Rise, Catford, London SE6 1HA.

Belated congratulations for the new format of BING, but I must admit I miss Reg's style.

The content of my short note will not be of benefit to all ICC members but I thought I should mention the relatively new radio station "Melody Radio" on 104.9 FM. Playing music 24 hours a day with no talking except for news headlines on the hour and the odd commercial. The music is what we know as "easy listening" or as David Jacobs on Radio 2 calls it "our kind of music". The added bonus is that they play plenty of Bing and I have heard up to six Bing recordings in 12 hours. Although it is London based, it can be received in some of the home counties.

Les Street, 8 Wyfan Place, Mynachdy, Cardiff CF4 3DT.

. . . In a year or two, the ICC might find it a great idea to do an update of the LP-ography because in that time, the LP should have disappeared and a complete issue could be published.

(Asst. Ed.: Les is absolutely right but this would be a massive task. Undoubtedly a team would be needed to handle this. The last edition was published in 1977 and the joint authors were John Bassett, Colin Pugh, Ron Daniels, Ken Gray and Bert Bishop. Is there a volunteer who would be willing to supervise this project? Please drop me a line if you are interested.)

Desmond Hellier, Westfield College, London NW3 7ST

. . . in reply to your questionnaire, I expressed the opinion that one of my priorities would be the issue on CD of Bing's commercial recordings now out of copyright, that is up to 1940 inclusive.

I responded to Stan White's letter in an earlier BING and he passed it on to Richard Hart of Torquay who wrote me an enthusiastic letter. I recently contacted Gordon Reid of CEDAR (Cambridge) who was most helpful and encouraging... . . Apparently they have processed for lots of small organisations including the Frank Sinatra Society and the George Formby Society . . .

The total cost of a CD issue for 20 tracks is circa £3000 or £3500 including VAT. I think we should have a go. There must be 30-40 very keen members (like myself) who could put up £100 each (as a loan). The number of members involved is only my suggestion but I think that getting 80 to subscribe £50 each would be much more than twice as difficult.

Typical costs:- CEDAR processing £1650

NIMBUS mastering for CD £200 - £300.
Costs of 1000 CDs (short run) 1000 at £1 each plus VAT.

If we could only sell 500 (£8 - £9) we would make a profit and carry on with further issues. What do you think?

(Asst. Editor:- We have had several letters — notably from Richard Hart of Torquay — expressing similar sentiments and naturally the ICC would be delighted to see a project such as this go ahead. However, we should not want to cut across anything being done by John McNicholas and we must bear in mind the lack of support John has found for his magnificent Jonzo records.

An informal enquiry of John Ridgway (who produces CDs of Frank Sinatra material) indicates that £6000 is really needed to cover the cost of a CD issue bearing in mind printing costs and other miscellaneous items. Also Mr. Ridgway mentioned that the Sinatra Music Society has 1500 members but only 200 CDs from each issue are purchased by the membership. If we had a similar success rate, we should sell only 66 CDs! **Stan White** has spent a lot of energy looking at this subject but the poor response to his letter in an earlier BING persuaded him that he was wasting his time. But what do members think and would you subscribe to a limited CD issue in the manner suggested by Desmond?

One problem is that the "committee" of the ICC simply would not have the time to drive this project through but we should be very pleased to support anyone who wanted to take it on. It may well be that you would prefer the existing policy of suggesting "packages" to the record companies who can then use their expertise and experience to produce them. They would also bear the financial risk involved in a CD issue. As previously mentioned, Richard Hart is very keen to see a CD issue proceed and he writes as follows below.)

Richard Hart, Witley, 6 Torwood Close, Torquay, Devon TQ1 1EH.

I have for sometime been trying to persuade a record company to release a compilation of tracks from the period 1934-40. Tracks which are all now out of copyright.

My idea is to get these tracks "CEDAR" treated for release on to CD and cassette. So far I haven't had any luck but will any member interested in seeing a more interesting compilation available please:-

1. Write their favourite 24 tracks from 1934-40 in order of preference. e.g. "My Melancholy Baby" No. 1 = 24 points down to No. 24 = 1 point.

2. When you have done that, send the list to me and I will then put one main list together from those lists.

3. I will then send copies to some of the smaller record companies and get their reactions.

4. The only other thing I ask is that a member who has a large collection of good condition 78s or LPs of chosen tracks should tape them onto cassette or open reel tape for CEDAR treatment.

If we get a lot of people sending in lists, this will inevitably help to convince the record companies that an issue would be viable. Those who send in their lists should put their name and address on the back and they should also be keen to buy either the CD or

cassette if it is released. The support of members is badly needed if we are to get this project off the ground and I hope that as many members as possible will write to me with their lists.

(Asst. Editor: Developments are awaited with interest!)

Les Bates, 2 Harewood Avenue, Northolt, Middlesex UB5 5DE

I hope it is not an imposition but I would like to ask a couple of questions:-

1. Is it possible to obtain a rendering of Bing singing "East Of The Sun"?

2. Moving away from Bing a moment, is there any interest among the members of the singing of Buddy Clark, he unfortunately was killed in an air crash in 1949.

(Asst. Editor: I am amazed to find that Bing does not appear to ever have sung "East Of The Sun". Does anyone have any evidence to show that he has performed the song? Buddy Clark was nominated by Bing as being one of his favourite singers and he certainly sounds a lot like Bing on record. Members comments would be welcome.)

Bill Wesley, 28 New Place Gardens, Upminster, Essex RM14 3DQ.

Thank you very much for the latest edition of ***the*** *magazine received a few weeks ago. It is another absolute "smasher" and like previous issues, full of so many exciting, interesting and often, unexpected items.*

I must express my thanks and appreciation to the BING management committee for the great job you are doing. It obviously takes a lot of time and hard work, but I am sure that you all must know you are bringing a tremendous amount of happiness to your readers. There must be many old-timers like myself who bought their first records of Bing in the early thirties and would never have believed that 60 years later, they would be looking forward every few months to the next issue of BING magazine.

Indeed, when we lost our dear old friends Frank and Reg in quick succession, I feared it might be the end. But thanks to you all, BING lives on!

(Asst. Editor: What a nice letter. It makes it all seem worthwhile. Thanks Bill for your kind words.)

Ronnie West, 37A Albyn Bank Road, Preston, Lancs PR1 4HU.

. . . I wonder if you happened to hear a radio programme on September 18th 1990. A 3 week survey or research took place to find the best entertainer ever. I will put the names in reverse order as they gave them out, so it was quite a surprise not hearing Bing's name until . . . No 1 last.

10 Kylie Minogue
9 George Michael
8 Pavarotti
7 Cliff Richard
6 Madonna
5 Frank Sinatra
4 Michael Jackson
3 Paul McCartney
2 Elvis Presley
1 Bing Crosby

The announcer had the sauce to say that the No. 1 surprised him very much. He couldn't have known much about song interpretation, could he?

(Asst. Editor: I didn't hear the programme but they certainly got the right answers didn't they. Very refreshing that such a result can happen in the 1990s.)

Alfred Cassidy, 19 Templefields, Bengeo, Hertford, Herts SG14 3LR.

I bought my first Crosby 78 in 1931 (Too Late, I'm Sorry Dear). I did not have a gramophone but I used my sister's house to play some of her records. I was just 14 years old. One day, my brother walked in and said to me, "I have a record of Bing Crosby", which I immediately played and I was hooked. Since then I have accumulated 300 78s and it seems countless LPs plus dozens of tapes (reel to reel).

When I was in the Army (Cameronian Scottish Rifles) on parade one Sunday morning about 7 a.m., I could hear Bing's voice coming from the Padre's hut. After the parade I asked the padre if he would like me to clean his hut etc. He immediately agreed so I was there every Sunday with "Bing Sings" at 7 a.m. for half an hour. Through the years I just could not count the hours I have played my Bing 78s. I do of course have most of these on LP now.

I am now 72 and in my early days as a young man, all of us boys and girls would on a nice Sunday go out for a day to the country (I lived in London then). I would take my portable gramophone and sit playing Bing's records. What lovely days (no TV then). Went to a Crosby get together a few years ago. It's a pity that more are not put on in London. I went with my wife the last time Bing appeared at the Palladium. We went the first week and I was spellbound! I went along the next week and actually spoke with Bing. All the crowds were at the stage door and I just went to the back of a car when out got Rosemary Clooney, then Kathryn and Mary Crosby. Bing got out of the car and I said "Hello Bing". He turned and said "Hello there". I wished him the very best of luck and he thanked me with a handshake.

There are so many tales of how Bing has affected my life.

(Asst. Editor: Alfred's letter is typical of many we have received. I wonder if Bing realised the major impact he had on so many people's lives.)

Letter from Leslie

Many members will have heard our intrepid correspondent from the Isle of Wight on BBC Radio Two's "Jameson" Show since the last issue. How does he do it? One thing's for sure and that's that Leslie was certainly at the front of the queue when enthusiasm was handed out!

It was with my usual gusto that I dug into the last issue of "BING" as soon as it arrived. On opening the pages, the first thing I came across was that lovely picture of Bing standing outside the Savoy Hotel in London in August 1977. I was totally captivated by it. I had not seen it before and the admiring glance of the elderly lady, seemingly well pleased to be in Bing's presence seemed to sum up well and truly what the photo had to offer.

I talked last time about Bing's decision to cut back on making new records if he thought that financial losses would be involved. I ought to have mentioned a very nice letter I received from JFK Maitland back in 1963 when he was President of Warner Brothers Records in the USA. He expressed great pleasure and much delight in the fact that Bing had made "I Wish You A Merry Christmas" for the Warners label. "It's a fine record" he said "and we would record Mr. Crosby much more if only he would grant our requests to do so". Despite the revolution which had taken place in the music business in those years, I ought to make it clear that Bing had many good friends in the business and still had numerous offers put to him to make new albums.

It may not be widely known to members, but I got it first hand from Bing that he studied the album concepts that were submitted to him over and over again, and that he only turned them down on the grounds that he didn't think they would be successful. There seems no question though that the ol' master had lost a lot of his interest. "I've had a long career in recording Leslie" Bing said "and I'm grateful for all the good things that have happened to me". On hearing this I readily admit that I felt a little sad, but the thought ran through my mind that things might change. Change it did of course, and I'm glad to have played my part in opening the door for people like Ken Barnes.

I often get asked about my favourite Bing period. I have always found it difficult to answer this as ol' Bing was good all the way through. But put under pressure, I would go for the whole of 1933, 1934 and February 1935 with "Its Easy To Remember" from the session on the 21st of that month seeing the finale of that wonderfully powerful voice.

"Moonstruck" is I think, Bing's greatest ever recording, closely followed by "My Love", "I Would If I Could But I Can't" from June 1933. Its rather thrilling that on the CD "Pennies From Heaven" on the American Pro-Arte label, they used a nice pressing of the A master of "June In January". Most other issues have been the B master. Note in the verse of the A take how Bing makes a slightly better job of the lyric line "winds of January sigh . . . " The way he drops the word "sigh" is most thrilling for me. Hope as I do though, no-one has issued "Moonstruck" on CD yet.

Amongst our membership, there are many "Bing book buffs". This gives me a chance to mention that of recent times, I was gifted a book by a local friend who happened to be browsing through a second hand store and spotted a book entitled "Gone But Not Forgotten". I must confess that I had never heard of this book before. Its an American publication by the Bell Publishing Company, New York and the author is Patricia Fox-Sherwood. The book "celebrates" the lives of show business stars who have departed this life and is wonderfully presented with dozens of photographs. Its a must for anybody who likes to see something about Bing in print. (Editor — I fear though that it may be out of print. I picked up a copy in the USA in 1984 and it was already on the "remaindered" list.)

Numerous members have written or telephoned to express their pleasure at hearing some of the Longines Symphonette Society tracks on BBC Radio 2 via presenter David Jacobs. This is as a result of my contact with David, and how nice it is to hear them on the air.

David has become a good contact of mine and last year, at the time of Bing's birthday, I sent copies of my original photographs of Bing's two plantinum discs to David and requested that he give details of these awards over the air. Thankfully, David played ball and another fine plug for the old master was the result.

Since the Longines Symphonette Society was disbanded some years ago, I have brought Bing's recordings to the attention of John Howard of Pickwick Records. I have asked him to find out who owns them and to give consideration to a CD release. John tells me too that he has re-applied to MCA to licence the 16 tracks for "Songs From Stage And Screen" which I compiled for him. Let's keep our fingers crossed.

A final plea for help. I don't seem to be able to locate my 45 rpm copy of "Straight Down The Middle/Tomorrow's My Lucky Day". I have the 78 but can't find the 45. Can anyone help?

In closing, may I thank all members in the ICC and other organisations for all the fine work they do on Bing's behalf, which in turn creates great interest for me and many others. We are all appreciative of so much that is being done by wonderfully enterprising individuals. Grateful thanks indeed.

Leslie Gaylor

Lionel's Lines
"There's A Fella Waitin' in Wyre Piddle"

About a year ago, I wrote a piece on the songs of World War II and their place in Bing's commercial catalogue and promised more. Unfortunately, another war intervened, making a speedy follow-up seem inappropriate.

However, the 50th Anniversary 'celebrations' of the 'Big One' have continued. Since last writing, we have been assailed by a further flurry of nostalgic sound recordings, video tapes and books and recalled Dunkirk and the Battle of Britain (I am advised that there have been more than fifty publications concerning the latter subject, alone!).

On December 7th next, we shall not be allowed to forget to 'Remember Pearl Harbor'. Rosemary Clooney has already entered the field with her new album 'For The Duration' and I am wondering if her retention of the reference to Bing in the lyric of "These Foolish Things' may be all that we shall hear of him in this matter.

Harking back to my previous analysis of songs with wartime allusions in Bing's commercial output, I received correspondence, pointing out, certain titles that I had overlooked. Regrettably, some suggestions did not conform to the criterion that the lyrics must contain some reference that linked it, however tenuously, to the hostilities.

Nevertheless, one omission with which I am compelled to agree is 'There's A Fella Waitin' In Poughkeepsie' with its referrals to the '. . . WAVE who's waitin' in Biloxi'; the '. . . SPAR in Waukegan' and the '. . . WAC in Hackensack'. The writer apologised for his phonetic spelling of the 'odd American place names' but a quick flick through a Gazetteer of the British Isles will reveal that they haven't cornered the market — I can't help feeling that Johnny Mercer might have had a tougher time with our own Compton Pauncefoot, Rime Intrinsica and Wyre Piddle or how about, Nasty, Ugley and Dirt Pot.

There was also a question regarding the acronyms used for these Women's Branches of the US Services. 'Women's Army Corps' is self-explanatory and the extra 'A' (for the '. . . WAAC in Pontiac') stands for 'Auxiliary'; WAVES equals 'Women's Auxiliary Volunteer Emergency Service' and SPAR is derived from the motto of the US Coast Guard, 'Semper Paratus' (Always Ready). It is worthy of note that, as the song was originally written to be performed by Betty Hutton, these lyrics would never have been written had Bing not decided to record the song with the Andrews Sisters. As far as I can trace, he sang the song, publicly on just one other occasion, on the Kraft Show of 1st February 1945, using only the words appropriate for a male singer.

Having arrived (not too neatly!) at the Kraft Music Hall, let us look at some of the patriotic rousers and battle ballads that Bing sang on radio between 1941 and 1945 and I shall attempt, as usual, to confine my comments to those songs of which examples exist, either on record or tape.

Kraft went to war, early. A full six months before Pearl Harbor, the Hall was guesting members of the armed forces and government agencies who were giving rather stilted renditions of scripts advocating conservation and preparedness and it was these 'war effort' plugs on the show that set the pattern for what became known as 'Allocations' which were issued by the US Office of War Information to the top radio programmes throughout the war.

Indeed, three weeks before President Roosevelt declared war on Japan, Bing had sung 'Any Bonds Today?', one of only half a dozen songs written by Irving Berlin in 1941, each one illustrating a war-related theme but it is when listening to his perfect rendition of 'The White Cliffs Of Dover' from 1st January 1942, we may lament that the song was never added to his commercial catalogue. No less than four 'cover' versions of this No. 1 hit for Kay Kyser achieved prominence in the Top Twenty and one feels that even Dame Vera would have had to look to her laurels if Bing had recorded it.

The stirring marching songs of the US Armed Services soon became familiar to us, in Britain, as, armed only with our weekly sweet ration, we fought alongside Robert Taylor, Lloyd Nolan, William Bendix et al., through the sweaty jungles of Bataan, Guadalcanal and Wake Island, endeavouring to preserve future generations from the onslaughts of Toyota and Nissan. These flag-wavers were featured repeatedly, in broadcasts immediately following the 'day that will live in infamy'. This was, presumably before Tin Pan Alley had girded its loins for battle and a martial Bing can be heard delivering, 'The Marines Hymn' ('From The Halls Of Montezuma'), 'Anchors Aweigh', 'The US Field Artillery March' ('The Caissons Go Rolling Along') and 'The Army Air Corps Song' ('Off We Go Into The Wild Blue Yonder').

He sang two versions of a number which has been promoted as a contender in the contest for the longest song title — 'I'm A Cranky Old Yank In A Clanky Old Tank And I'm Heading For A Hullabaloo, I'll Be Riding My Swank Little Hanky-Panky Tank Through The Streets of Yokohama With A Honolulu Momma Singing Those Beato Flat On His Seato Hirohito **Blues**'! It is hard to believe that this was Hoagy Carmichael's intention and the claim must be regarded as a clumsy contrivance. Bing introduces the slightly tongue-twisting words on 22nd October 1942 but a longer and more historically interesting version appears a few weeks later on 19th November, for which additional lyrics had been written to highlight the North African campaign ('. . . singing those socko, smack on the clocko, real Morocco Blues'). As a matter of note, this should not be confused with the more serious and to me, rather tuneless, 'A Yank And A Tank' which Bing also sang during the Kraft series.

There are also two examples of a one hit wonder, by Robert Lloyd, left over from the First World War, the curiously titled, 'Good Morning, Mister Zip-Zip-Zip' ('With Your Hair Cut Just As Short As Mine'). Not

surprisingly, with its peculiarly American military references to "Looies', 'Shavetails', 'Top Kicks' and 'KP' it was never taken up in this country.

Quite a few more 'why didn't he record?' songs lurk in the Kraft repertoire — A delightful duet with Mary Martin, of the Glenn Miller hit from 'Orchestra Wives', 'People Like You And Me' — The title song from the Warner Bros 'starfest', 'Thank Your Lucky Stars', one of those songs that earns its wartime qualifications on the basis of one phrase or, in this case, literally, one word, '. . . You've got your romance, And that's the only thing, They won't be *rationing* . . . ' — One of the best songs to emerge from World War II, Jimmy McHugh's, 'Comin' In On A Wing And A Prayer' with Harold Adamson's wonderfully evocative description of the return from a bombing raid, '. . . How we sing as we limp through the air, Look below, there's our field over there . . .' and comparisons can be made with 'Ridin' Herd On A Cloud', a pleasant enough melody but with a lyric that labours hard to find the analogies between cowpunching and combat flying.

'Praise The Lord And Pass The Ammunition', words and music by Frank Loesser was hugely successful. Said to have been inspired by the words of Chaplain William Maguire of the US Navy at Pearl Harbor, this was another of those titles sung by Bing which endured a semi ban. The song was broadcast so often (another No. 1 hit for Kay Kyser) that the Office of War Information, realising its progaganda potential, suggested to all radio stations that the song be broadcast no more than once every few hours in order to avoid 'familiarity breeding contempt'. It was Frank Loesser again, who provided Bing with a radio hit in 'What Do You Do In The Infantry?' and it is claimed that due to his renditions, the number became the theme song for the infantry throughout the war, although, once more, there were official reservations. This time regarding the implication that all the infantry did was '. . . march, march, march'!

I suppose, by now, you will be suffering from battle fatigue and I've not covered, 'Johnny Doughboy Found A Rose In Ireland', 'Don't Sit Under The Apple Tree', 'Soldiers Of God' (The Official March of The Chaplain Corps of The US Army) and some of the bond-selling songs but before I close, I must mention Bing's spirited versions of 'Bless 'Em All', *the* anthem of British servicement since World War I. A sanatised version was copyrighted in 1940 by Jimmy Hughes and Frank Lake and the words Bing sings were added, a year later, by Al Stillman. To this day, unprintable variations of the song are still sung by all branches of the armed services, both here and in the United States.

Of course, there are many more songs that Bing sang on radio that lack the essential reference in their lyrics but will always be associated with the War Years by those who lived through them. Songs like 'You'd Be So Nice To Come Home To', 'I Remember You', 'Rose O'Day', 'My Devotion', 'Daybreak', 'Jingle, Jangle, Jingle' . . . So, my final, 'if only' must be — If only one of the major Companies, with today's sophisticated 'cleaning' techniques, would produce an issue, including some of the songs mentioned herein, to provide, not only a nostalgic remembrance of the times but a tribute to the singer of that era whose style was acknowledged as the most widely appealing of all.

Lionel Pairpoint

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £1 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Assistant Editor, Malcolm Macfarlane, whose address is given at the beginning of the magazine.

Arthur Blood, 597 Osmaston Road, Derby DE2 8NE.

This is just to let you know that there is a new Bing Variety stamp. The cost of the stamp is £2.20 per strip of 20 including postage and the profits as usual go to the Variety Fund.

(Asst. Editor: For the benefit of newer members, John Marshall raises funds in order to put a tribute in the Variety magazine each year and Arthur has been a consistent supporter of this through his stamp issues. The stamps can be placed on letters in addition to the necessary postage stamps and make a colourful impact. A nice way of helping a worthwhile cause. Order direct from Arthur please.)

Mr. E.K. Deacon, 17 Wheaters Drive, West Wellow, Romsey, Hants SO51 6RA.

For Sale

BING magazines No. 28 Christmas 1972 to No. 95 June 1989. 65 issues in "as new" condition. Offers.

Mrs. Mary Kane, 119 Brooke Drive, Belfast, BT11 9NR. (Tel: Belfast 620729)

For Sale

120 78s (10"), 77 LPs (12"), 7 singles, 2 EPs, 14 CD's, 229 home made tapes. Write or phone for details.

(Asst. Editor: Mrs. Kane is a non member who is having to dispose of a relative's collection and I am sure that members will give her every assistance.)

Bert Day, 35 Galla Crescent, Dalbeattie, Scotland DG5 4JY. (Tel. 0556-611215)

Bert offers "All kinds of recorded "Nostalgia" on cassette. Cassettes at £3.50 each including postage. A very rare collection of Denny Dennis 1942/3 with the RAF Skyrockets Orchestra plus

4 songs with Nat Shenfalt piano in very good sound quality (none of which have been commercially issued) is offered at £3 each including postage."

Contact Bert direct please.

Joe Brickell, 15 Chestnut Close, Paulton, Nr. Bristol, BS18 5YS (Tel. 0761 417046)

"I have several 78 'spares' of Bing, plus film mags and sheet music for disposal. I can supply lists and I am open to fair offers."

Contact Joe direct please. SAE for lists.

(Asst. Editor: Joe is having to spend a lot of time being inactive because of ill health and I know that he would appreciate hearing from anyone who wants to either drop him a line or send him a cassette message.)

Bill Hamerston, 27 Berkley Lane, Canvey Island, Essex.

Bill is seeking a copy of a Norrie Paramor recording "Summertime In Venice" (Mandolins). This was issued on a Columbia LP in the 60s. Any one who can help please contact Bill direct.

Mr. H. Bath, 8 Gorringe Close, Lower Willingdon, Eastbourne BN20 9SU.

For Sale

Bing Crosby — The 10th Anniversary Collection

3 LP set £8 3 cassette set £8

Mr. E. Lawson, 19 Belgrave Street, Liscard, Wallasey, Merseyside L44 1BL.

Wanted

Vaughn Monroe LPs — with Vaughn Monroe vocals. (Reasonable price please).

Gordon Hooper, 54 Devonport Road, Worthing, Sussex BN11 2SW. (Tel. 0903 33378)

"I have a machine that converts American tapes to the PAL system. The service is here if wanted. For details phone or SAE please."

Paul Pinch, 75 Priory Avenue, Haverfordwest, Dyfed SA61 1SG. (Tel. 0437 764330).

"I am seeking copies of Bing's radio shows plus copies of radio shows in which Bing guested. I have shows to trade plus a video (VHS only) of the Jack Benny TV show of 21st March, 1954 in which Bing guested."

Contact Paul direct please.

Charles Culley, 25 The Curlews, Bury St. Edmunds, Suffolk IP33 2NL. (Tel. 0284 752136).

Charles has been unable to obtain the LP "Classic Crosby 1931-1938" (BBC REB 766). Will anyone who can help him, please contact him direct. There are cassettes and CDs of this album still available in many shops but LPs seem to be disappearing.

Ken Crossland, 9 Arden Drive, Dorridge, Solihull B93 8LP.

Ken is anxious to obtain a copy of BBC Radio 2's "Sounds Of The Sixties" programme from 1 June 1991. It featured a rare Michael Holliday item, "One Finger Symphony" from the BBC Archive. Ken requested it, only to be on holiday when it was played!

Miss M.A. Litchfield, 22 Nursery Rd., Stanford Le Hope, Essex SS17 7DH.

For Sale

Boxed set of LPs 'The Bing Crosby Story' (World Record Club) 6 LP set. New. £12 (inc. P. & P.).

The Way We Were

This is the section of the magazine where we take a look at what various Bing magazines were saying in years gone by. This time we quote from Ralph Harding's superb magazine, the Crosby Collector. Ralph together with Les Gaylor, Frank Hatwell and his wife Carol, and John Bassett plus wife Susan met Bing at the Stafford Hotel in London on 31st July 1972. During an 80 minute chat many subjects were covered and these were described in the Crosby Collector of August 1972. Ralph always reviewed new records under the heading "Nights at the Round Table" and the following extract is fascinating.

"Before closing my record reviews, I would like to mention that I have again played the 'BING 'N' BASIE' album, and after several more plays, I find that certain numbers which either failed to make an impact or which I tended to dislike, have now started to grow on me. This is the type of album which will sound a lot better after one gets used to the driving Basie band seeming to overpower a low pitched Bing. However, try as I might, I shall never regard with affection such numbers as "Little Green Apples", "Sunrise Sunset" and "Gonna Build a Mountain". During my interview with Bing, I remarked to Bing that he wouldn't like me after my review in CC. I told Bing frankly and honestly that I didn't think the LP was up to his usual standard and that I didn't regard it as a good LP. Bing was a little surprised at my honesty but agreed, stating that the project got off to a bad start insofar as he (Bing) had to sing over Basie's pre-recorded tracks. It appears that Basie turned up at the studios three days prior to Bing due to the fact that it was not possible for Bing and the Count to actually record together in the studios at the same time. I asked Bing if he used head-phones. Bing replied that he didn't and explained the accompaniment came at him from loudspeakers on the studio floor. Anyway, Bing wasn't too surprised at my reactions to his LP."

Wow! Ralph was always forthright and open and we are grateful to him for allowing us to quote from his magazine.

The Basie LP did cause some controversy at the time and was generally not well received by Bing fans. However Ken Barnes in his book "The Crosby Years" gave a cautious view of the album commenting:-

"Of course, it's not Bing's best album, but there is enough good singing and playing to merit a few hearty cheers — and it was certainly better than anything he had done on record for years."

What do members think now? Drop us a line with your views.

Malcolm Macfarlane

The Story Behind The Song — "Rosalie"

In BING 97, Jim Newell told us all about the Whiffenpoofs. Now he turns his attention to another curiosity.

Bing Crosby recorded the above song on the 3rd of December 1947. So far, so good, so what? Well there is quite a story behind this song, so here goes. Once upon a time as all good stories should start, way back in 1928, January 10th to be exact, a show opened on Broadway called "Rosalie", music by GEORGE GERSHWIN and SIGMUND ROMBERG, Lyrics by IRA GERSHWIN, and P.G. WODEHOUSE. Just two of the star names heading the cast were MARILYN MILLER and JACK DONAHUE. One of the best remembered songs to come out of the show was "How Long Has This Been Going On" but, NO song called "Rosalie". The show ran for a total of 335 performances. So where was "Rosalie" all this time? Answer . . . She had not been born yet. Okay, so if she was not in the show of 1928 and the song had not been written yet why all the above? Keep reading. . . .

In 1937 in Hollywood L.B. Mayer of M.G.M. Studios was watching over Director Robert Leonard who was making the Film of the *very slight* story of "Rosalie". It has been said that they don't make films like "Rosalie" anymore and they never will again. It would take a Goldmine and a couple of oil wells to finance just one number: it went on for what seemed like hours, covered 60 acres of the M.G.M. lot, used 27 cameras to film more than 2,000 people dancing, singing or just standing around to the tune of *Cole Porter's Title Song "Rosalie"*. Have you noticed the names of Gershwin and Romberg are gone and we now have Porter. Let me explain . . . It was quite a common thing for Hollywood to take a successful Broadway show, use some of the story and then get someone totally different to do the words and music as was the case for the above film, but there is more. Cole Porter wrote a letter to PAUL WHITEMAN (yes . . . THE . . . PAUL WHITEMAN.) thus . . .

Mr. Paul Whiteman
American Broadcasting Co.
New York. N.Y.

Dear Paul:
This is the only story I have about "ROSALIE".

In 1937 I was writing a picture for M.G.M. called Rosalie and it was very important the title song be good. I wrote six before I handed one in, but I was proud of number six. Louis B. Mayer asked me to play the score for him and when I finished he said to me "I like everything in the score except that song "Rosalie". It's too highbrow. Forget you are writing for Nelson Eddy and simply give me a good popular song." So I took "Rosalie" home and in ***hate*** *wrote "Rosalie" No. 7. L.B. Mayer was delighted with it, but I still resented my No. 6 having been thrown out, which to me seemed so much better.*

Six months later when the song became a hit, I saw Irving Berlin and be congratulated me on it. I said to him "Thanks a lot, but I wrote that song in hate and I still do hate it." To which Irving replied, "Listen, kid, take my advice, never hate a song that has sold a half million copies."

This is the only story I have about "ROSALIE". I am delighted you are playing it and shall listen in with great interest.

Your Old Friend,
COLE PORTER

Hands up all those who have seen "Rosalie" No. 6 . . . For those who have not seen No. 6 this is it . . .

Verse:
Since first you murmured your name to me,
Your name, in heaven designed,
The night no longer is the same to me
For I've only "Rosalie" on my mind.
Why does the sound of it thrill me
through and through?
Is it my Song of Songs
Because it belongs
To

Refrain
Rosalie, Rosalie,
I keep repeating, "Rosalie"
Just a name, just a word,
Yet still the sweetest I have ever heard.
On I go, never I tire,
For ev'ry syllable sets my heart a-fire.
What can it be
The strange flame
That hallows thy name?
Rosalie, could it be love.

The **REFRAIN** to No. 6 was re-written in a Serenade Version . . . as follows . . .

Rosalie, dear,
You are my guiding star.
Rosalie, near,
Rosalie, near or far,
Why does a radiant halo gleam
about you?
Why am I happier when I dream
about you?
Oh, Rosalie, rare,
Rosalie, divine,
When can I say "Rosalie" mine?
When will you be
My Rosalie?

Have you got Bing's recording of "Rosalie"? Do you remember the words?

I have got Bing's recording of it on 78 rpm, 10" LP. (Bing Sings Cole Porter) 12" LP and also on tape from Radio show, But . . . this is the popular No. 7 Verse.

When knighthood was in flow'r
And a man wooed a maid,
Beneath her sacred bow'r

He sang a serenade.
I date,
I suppose,
Its late
Heaven knows,
It blows
And it snows,
But anyway, here goes:

Do you remember Bing singing the above verse? That's strange, I don't either, but remember this *is* the popular version, but wait lets look at the refrain.

Refrain

Rosalie, my darling,
Rosalie, my dream,
Since, one night, when stars danced above,
I'm oh, oh, so much in love.
So, Rosalie, have mercy,
Rosalie, don't decline,
Won't you make my life thrilling,
And tell me you're willing
To be mine, Rosalie, mine.

Ah' yes now you remember the song. Bing only sings the refrain and that twice on the recording. Which is a bit of a shame because Bing very often on his recordings would include the verse, but not on this song.

In the 1937 film "Rosalie" Nelson Eddy sang the song and the story goes that when L.B. Mayer first heard Cole play it tears came into his eyes. Cole said that Mayer's tears were the "Highest Compliment" he had ever received. Imagine making L.B. Mayer cry, What could ever top that?

Research is a funny old game. Why? Well how about this for a start . . .

In a very well documented book on Cole Porter by Brendan Gill with over two hundred lyrics enclosed, we find the "Crying" bit attributed to "Rosalie".

BUT,

For the film "Rosalie" Cole Porter wrote eight new songs, one of which was 'In The Still Of The Night'. In a book called 'Cole Porter', a biography by George Eells he makes the point that L.B. Mayer was a very sentimental person and it was upon hearing the 'In The Still Of The Night' song that the tears came.

Upon listening to both songs two/three times over I am inclined to believe that it would have been the 'In The Still Of The Night' song that brought the tears and not 'Rosalie' But you takes yer money and makes yer choice!

Jim Newell

One More For The Road

Who was it said you can't keep a good man down? Don't know, but whoever it was must have had Malcolm Macfarlane in mind. Carry on Malcolm . . .

Do you take books away with you to read on holiday? Well, I always do and this year whilst picking up the inevitable Wilbur Smiths and Alistair McLeans from the library, I spotted two Bing related books. Neither of them was very new, but they threw up some interesting points which were made more relevant following the series of Road films on BBC TV. The first book was:-

My Side Of The Road by Dorothy Lamour, as told to Dick McInnes. Published by Robson Books of 28 Poland St., London W1V 3DB in 1981.

Dottie was born in 1914 and owed much to her determined and hard-working mother in her formative years. Her husband Bill Howard then took over and provided solid support. Bill and Dottie were married for 35 years until Bill's death in 1978. It was not the best read I've ever had and inevitably the ego that most successful film stars seem to need comes through.

I thought Dorothy was incredibly attractive in the early Road films but in my view she was never an outstanding actress, singer or comedienne. Of course, she does not entirely share my opinion and I was surprised also to see that she claims that she provided the original idea to team Hope and Crosby with a 'gal in the middle'. She had met Bob and Bing in the Paramount canteen and they made her laugh so much, that she made the suggestion that they should all be in a film together to two writer friends. The writer friends have since forgotten the conversation.

Jumping ahead to 1943, Dottie relates the story of how she was persuaded to appear in "Dixie". She was told that Bing was slipping at the box office and that Paramount needed her to help to get him back where he belonged. This was at a time when Bing was at the very top and she believed it! Her wedding on April 7th 1943 received due attention with the slightly acid comment that Crosby wouldn't come because he hated weddings, barmitzvahs and funerals.

By the time "Road to Rio" was planned, Bing and Bob had put together production companies and they joined Paramount in producing the film so that it was a three way split. Dottie was hurt that the boys hadn't asked her to participate but they did later give her a small percentage. One of her proudest possessions is a cheque for a profit-sharing residual from the film for 16 cents. Instead of bothering to cash it, she framed it! Generally however, Dottie seems to have enjoyed the fun of making the Road films with Bing and Bob.

She had medical problems around 1950 but after a successful hysterectomy, her recovery was aided considerably when Bing asked her to do a cameo role in "Here Comes The Groom" singing "Misto Cristofo

Columbo". The premiere of the film was to be held in Elko, Nevada where Bing had a ranch. Dottie expresses surprise that Bing agreed to this because he absolutely loathed any large affair and this was to be a 3-day event with stars and press coming from all over the country. The first night was a cocktail party and dinner for 200 visitors but Bing had politely declined to attend. Dottie however managed to trick Bing into going and he then entered into the spirit of the event and he ended up charming everyone in sight. At another function during the 3-day event, Bing and Jane Wyman sang "In The Cool, Cool, Cool Of The Evening" and Dorothy commented that in those days Bing never liked to get up on stage. She formed the view that he was a very shy, insecure man and although the world looked upon him as one of the great talents, he just never saw himself in that light.

Along came "Road to Bali" and again it was a 3-way financial split between Hope, Crosby and Paramount. Dottie was under contract to Paramount and was therefore just an employee. The boys asked her to cut an album but she didn't think it fair to get less for the album than they did and she told them so. The album was not mentioned again and she later learned that Peggy Lee had taken her part.

Gradually, good roles became hard to get and Dottie found it difficult to reach certain Hollywood people by 'phone. She moved to Baltimore with her family and went into semi-retirement until 1961 when "The Road to Hong Kong" was being planned. She was hurt that she was not going to be the female lead and she originally refused to play a bit part. There was a lot of fuss about her absence and eventually after everyone pleading with her, she realised how important it was that she should come to Bing and Bob's rescue, as she puts it. She did however manage to extract a large fee first. When the film was being promoted, she offered to appear in Bing's TV show but Bing said that it was too late to write her in. Instead large blow-ups of her were used and she was hurt by this. I have this show on video and it would have been difficult to include Dorothy in the film promo section without major amendments to the script and I feel that Bing was right in his assertion.

Dottie expresses disappointment with the way Bing changed over the years. She couldn't understand what had happened to him. Sometimes he was as sweet as ever but then an aloofness would appear that had never been there before. Perhaps Bing simply wasn't keen on Dorothy or perhaps he was in pain with his recurring kidney stone problems. We shall never know.

Bing's funeral is mentioned. Miss Lamour writes that Bing was a very private man who had always hated funerals and never attended any. It was Bing's secretary who had to tell Dorothy that only immediate family were allowed to attend his funeral. Like so many of Bing's old friends, Dotties says that she never had the chance to get to know Kathryn.

I then turned my attention to:-

The Amazing Careers of Bob Hope — From Gags to Riches by Joe Morella, Edward Z. Epstein and Eleanor Clark. Published by W.H. Allen & Co. Ltd., 44 Hill St., London W1X 8LB in 1974.

This gives a frank and fair appraisal of Bob Hope from his date of birth on May 29th 1903. I had never realised that he and Bing were born in the same month. The start of the Road films is described and we have the more usual background this time. After Burns and Allen followed by Fred MacMurray and Jack Oakie were unavailable, the parts were offered to Bing and Bob. The book describes how Dorothy Lamour was given second billing (after Bing) for "Singapore" but that her role was de-emphasised for "Zanzibar" where she was given third billing.

"From the beginning Dorothy Lamour had been the most frequent target of critical brickbats for her Road roles. As the series continued, the scripts were tailored more to Crosby and Hope but she remained a perfect foil. Even though she was no longer under contract to Paramount she was given the lead in Bali."

This differs from Lamour's book where she says that she was under contract but this is hardly crucial.

"Louella Parsons criticised Hope and Crosby for not picking Lamour for Hong Kong. Both men wisely decided it would be foolish to buck the Lamour tide. Hence the guest spot."

Reading the two books made me consider Lamour's role in the Road films for the first time. I had always tended to take her for granted as the love interest. She was part of a warm and comfortable team, but surely any other female star could have filled the part. Or could they? How about Jane Wyman, Jane Russell or Doris Day?

Did it have to be the same girl in every film? Somehow Joan Collins didn't come off in Hong Kong so perhaps the studio got it right after all. Dorothy Lamour never developed her personality, voice or acting to keep her at the top like other 'maturing' actresses. However history is history and her part in the Road films is secure forever.

A third item which caught my attention is perhaps more a pamphlet than a book, but is nevertheless worth a mention.

The Story Of Russ Columbo by Robert T. Deal, published by the author from 6 Dukes Close, Hampton, Middlesex TW12 3JY, 1988.

Russ Columbo was born in 1908 and for several years around the late 20s/early 30s was regarded as Bing's most serious rival. Although the styles now, from 60 years on, look significantly different, its easy to see why Columbo — with his more obvious matinee idol looks, was seen as such a rival. Mr. Deal's 18 page booklet tells the story of Russ's life, explains the freak and tragic circumstances which led to his death and reviews the somewhat sparse reissues of his recordings seen in recent years. Copies are available at £2.

Malcolm Macfarlane

Derek Parkes' Crosby Collectors Club

The completion each month of this article for 'BING' leaves one wondering whether there will be anything to write about for the next 'BING'. The position is complicated a little as it is always a last minute job to ensure that the latest information is included. Invariably it clashes with a holiday away from home or some other domestic involvement. With the suit-cases only just stowed away it seems that Bing releases are few and far between — so much so that no newsheets have been sent off, since my last 'BING' article, to those of you who have subscribed for this advance information. Prior to being part of 'BING' your club occasionally looked at other artists and so with fewer Bing releases a brief deviation is about to take place.

BOB CROSBY
Two CDs have been received recently from Bob and each contains the same black and white photograph personally signed by Bob — in this case, personalised to 'Derek'. By the time you read this, additional copies should be available in limited numbers — all containing a photograph autographed (but not personalised to you) by Bob Crosby. All the music is by Bob's Orchestra or his Bob Cats originating from radio of the 50's. The sound is near perfect and the first CD contains four vocals by Bob which are superb with just a suggestion of his relationship to Bing. Bob sings: It Had To Be You; My Baby Just Cares For Me; Exactly Like You; She's Funny That Way. Both CDs with the signed pictures cost £18, post paid in the UK, £19 EEC or £20 elsewhere. Bank charges for Australia and USA can be avoided — please write first. It should be possible to avoid a double crossing of the Atlantic and so give Americans a better than UK deal. The CDs are:

1. HCD-245 The Bob Crosby Orchestra with guests June Christy and Polly Bergen.
2. HCD-409 Bob Crosby and his Orchestra play 22 original big band recordings.

COUNTRY MUSIC
A number of mainly country music LPs (used) are available at £2 each. Artists include: Marty Robbins, Johnny Cash, Osborne Brothers, Charlie Daniels, Bill and James Monroe, John Denver, Placido Domingo, Carpenters, Panpipes of the Andes, Red Sovine, Herb Alpert, Max Boyce, Xavier Cugat, Reader's Digest 'Country Roads' (8 LPs) and 8 cassettes 'The Golden Age of British Dance Bands'.

GOOD MUSIC RECORD COMPANY
Many moons ago an attempt was made to obtain the two LP set of 'Bing Crosby's Hawaii' for several members. Success was partial but now a far better contact has been established. Will those of you who never received the set please write in to Derek. The set is still available in both cassette and LP form — 24 commercial titles. The price approximates to £10, delivered, for the double set should anyone wish to order. A glance through the catalogue indicates that Bing is featured on a number of products. Both CD and cassette sets of 'The Bing Crosby Story — The Early Years' are available. The 32 titles are identical to the CBS Special Products release. It is not known whether Good Music have released this on their own label or whether this is the CBS issue. The current cost is about £12 for cassettes and £20 for CDs. Please remember that a price adjustment either way may be necessary. Freight charges are included. A fuller assessment of the Bing presence will be made when CDs arrive. Many other artists are listed including CD, LPs and cassettes of: Kate Smith, Doris Day, Harry James, Buddy Clark, Phil Harris, Dick Haymes, Patti Page, Spike Jones, Nat King Cole, Al Jolson, Mills Brothers, Ink Spots, Marlene Dietrich, etc.

BIOGRAPH BLP-M-1 WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY
The original soundtracks from Bing Crosby's early films (1930/31 - Mack Sennetts). A few copies at £6 delivered. The quality of this material is truly remarkable although the film soundtrack includes sounds related to the action. This is not the UK release but it is the far superior USA release in a folding sleeve (as per the Chronological series). All sealed mint copies. Special banding of the 23 songs clearly indicates the location of each of the seven films — 'Reaching For The Moon', is additonal to the six Sennett shorts.The songs are also individually banded.

THE T. MORGERETH DISCOGRAPHY with radio and film details.
All copies have now been delivered at a final price of £20 each inclusive of all postage which compares very favourably with the current cost price *in the States* of about £30. All spare copies have gone and sadly requests have now been received for another three copies. That is a total of five copies (with the two spare copies that were obtained) over the number required when the order was placed. Had these orders been received in time the book could have been supplied to all at a price of about £17. Now the book can only be supplied at £30 plus postage — UNLESS another seven orders are forthcoming (for a price of about £20). Buying ten books at the discount price would benefit purchasers if their number were seven or more. The cost would be £22 for 9, £25 for 8 or £28 for 7 copies. These values would cover the cost of the unsold books less the UK postage of the unsold books.

The book has been very well received. It is perhaps the most detailed book of its kind for the serious Bing collector taking into account that it covers discs, radio and films with a passing reference to TV. Make up your mind now whether you want a copy. Contact Derek as soon as possible. It keeps the price down when the combined order is large.

PHOTOGRAPHIC MEMORIES OF BING

Here again late orders have caused more work and the cost has been greater. A collective order for prints was made about five weeks after the notice appeared in 'BING'. Reprints had to be obtained on three subsequent occasions and they cost 20% more as discount on quantity could not be obtained on the smaller number.

CHESTERFIELD TAPES

Happily it can be said that there is a renewed interest in these excellent cassettes. A few new names have sampled this series and many words of enthusiasm have resulted, backed up by additional orders. The quality of the tapes is exceptionally good. Try one at £3.50. This you may return for a full refund if you are disappointed. Order another nine (£26.50) giving you ten cassettes at the standard price of 10 for £30. There are 50 cassettes available now. The remainder in the series should be available soon. There will be less than 10 cassettes but the price will be £3 per cassette if all the remaining cassettes are wanted. To facilitate stocking please order NOW but send no money until you are advised to do so.

A few requests have been made to replace the original paper inserts with the current improved cards. Order the number you require at 5p each plus 50p for post and packing.

A NEW CD LABEL FEATURING BING

Almost every CD bought seems to come on a different label so a new label is not very exciting. What is exciting is that this new label will be devoted substantially, but not entirely, to Bing. For any company to be successful its product must sell and so the product must prove attractive to as many potential purchasers as possible. This is offset by the desire to issue CDs by Bing. The plan is to be flexible. Hopefully the discs will sell to non-Bing collectors in addition to the readers of 'BING'. If insufficient CDs are sold then the project is non-viable and the project will end.

Material will be selected from any recordings out of copyright. Commercial records (those issued by record companies up to 1940) are unlikely to be used as they tend to be issued over and over again. That leaves radio as the main source — which is compyright-free to 1955 . . . somewhere in the region of 3000 Bing songs, most of which have never been found on records available to the public through normal retail channels.

This project needs your support — but not simply as a purchaser. Ideas are needed to indicate what you would like to see issued. Bing — yes . . . but with whom . . . which songs . . . comedy material . . .sketches . . . duets . . . with groups . . . any theme on which to build a CD . . . can it be given a wider appeal than just to Bing collectors?

Quality of the CDs is assured. The recent popular JSP issues were mastered by the same person who will be responsible for the new series.

Finance is all important. The discs will retail mid-price (say £8.50) which is quite a saving on the full price CDs (£13). This should be affordable for most 'BING' readers but in order to help finance the initial outlay for the first CD you are invited to subscribe to the production and your CDs will then be supplied at discount as follows:

1. Subscriptions: £10 (returnable should no Bing CDs appear)
2. CD discount: 10% but liable to fluctuate with the success of the project.
3. Bing CDs (20% or more Bing songs) will be sent to subscribers as soon as the CDs are published. You pay on receipt or return the disc.
4. Non-Bing CDs (and those with less than 20% of Bing songs) will be available to order at the same price.
5. All prices may vary according to the success of the project.

NB. Special arrangements will be made for payment and distribution in Australia and the USA. Elsewhere payment should be in Pounds Sterling. Please write. A subscription will ensure that you will receive your CDs with the minimum of delay. The writer of this article (Derek) is personally supporting this project.

CD DISCOGRAPHY

Only two people gave their support for this project. It is dead?

YOUR ORDERS

The last issue of 'BING' introduced readers to a mass of desirable CDs and records. Understandably this brought forth the biggest flow of orders that has been seen — over 200. Apart from some illness the biggest problem has been one of supply. USA discs take about six weeks (surface) but delay also results when the records are not in stock and also there is some delay while orders are collected before they are sent to the States. UK and Australian discs were initially easy to get and supplies of both seemed to dry up for about two months. A few extra discs are always ordered but care has to be taken so as to not overstock. As a non-profit service no money is available for dead stock! To continue with a theme: please place your orders as soon as you can. Often you will benefit from special discounts that can be arranged with larger orders. It could mean that one overseas letter can do the work of many. That saves a lot in postage. Every effort is made to supply in sequence. Where supplies are limited it is the

first who order who get supplied. You should enquire about your order if more than four months elapse or if you are concerned. A stamp would be appreciated with your enquiry. Please remember that club work is a hobby. At times other things have to take priority. The volume of mail has resulted in abbreviated replies and apologies are offered to one or two where a reply has been completely overlooked. Mistakes can happen. Please keep a record of your transactions — your orders — money sent and please write if anything is amiss. It is far easier to sort out mistakes at the time than later.

CONDITION CODE

Reluctantly this is to be discontinued. It is time consuming and energy is being directed into other, more productive fields.

DISC PRICES

An attempt is made to indicate retail cost in the country of issue or, exceptionally, where obtained. This can only be a guide since prices can vary from shop to shop. A 'DCP' price may be higher or lower. This reflects the cost of importation or the advantage of buying in bulk. The price includes £1 to cover UK postage and packing and associated letters., Overseas freight costs are additional — the £1 charge does not go far with letters to Austalia or the States costing a minimum of £0.37. Discs sent from the States directly to your home are charged at US retail prices plus postage only. This applies wherever you live in the world. Australia and USA bank charges can be avoided. Order first if you live in either of those two countries and you will be advised of costs and where to send the payment. Prices vary for various reasons so an amendment to your bill may be necessary. Normally discounts are passed on to you but exceptionally, when records are obtained at clearance prices, some of the benefit is retained towards the costs of review records.

If you live in the UK please send cash with your order. 'DCP' price applies but if there is no 'DCP' price send £7 per item ordered (sets of two — £14, etc.) You will be billed for any excess or refunded any over payment. If you live elsewhere you are advised to write first stating your requirements.

Please use a separate piece of paper for your order. A letter is not necessary. Please include the following information.

1. Your name
2. Your address
3. Record type (CD, LP or cassette)
4. Record label and number
5. Name of album
6. Number of copies
7. Cash enclosed
8. Special instructions.

Send your order to:
D. PARKES
66 FIRS ROAD
FIRSDOWN
SALISBURY, WILTS SP5 1SW
ENGLAND

Please place your order without delay. This helps with bulk orders which can mean a lower price for you.

NB House maintenance this summer may cause some delay in replies to your letters. Priority will be given to your orders.

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

CD **FLAPPER PAST CD9739 BING CROSBY — THAT'S JAZZ** UK £11 (DCP £8.50)
(also available on cassette)

St. Louise Blues
Please
Temptation
Did You Ever See A Dream Walking
A Ghost Of A Chance With You
Down The Old Ox Road
Black Moonlight
Where The Blue Of The Night
The Last Round-up
Someday Sweetheart
How Deep Is The Ocean

Our Big Love Scene
Song Of The Islands
Dinah
I'm An Old Cowhand
Wrap Your Troubles In Dreams
Blue Hawaii
Sailor Beware
Sweet Leilani
Pennies From Heaven
Happy-go-lucky You
Thanks

Playing Time: 67 minutes

Tracks: 22

This is a very pleasant issue of material that, in the main, has been freely available on CD. The sound is excellent with just a suggestion of added echo. It is produced by Pavilion Records who seem to like names. Pearl in addition to Flapper is shown on the inserts which also give the alternative title 'Bing Crosby Sings Jazz'. 'Jazz' is hardly appropriate on this release!

LP **LIMITED EDITION CLUB JGB 1012 THROUGH THE YEARS — Vol. 5** UK £5.50 (See note)

Pass That Peace Pipe
Rose Of Santa Rosa

Moonlight On A White Picket Fence
You Do

The Lonesome Road	Sorry
Shepherd Serenade	Suspense
Home On The Range/True Confessions	So Much In Love
Pale Moon	This Could Be Forever
We'll Rest At The End Of The Trail	May The Good Lord Bless and Keep You

'True Confessions' is sung by Connee Boswell only.

Playing Time: 41 minutes Tracks: 14

How nice to see a different selection of titles — many not on LP before. They cover the period 1936 to 1950, the sound is excellent with a small amount of surface noise creeping in here and there. Last title, side 1, is from 1936 KMH with Jimmy Dorsey.

NB The Limited Edition Club is run by John Joyce whose address is inside the front cover. Please write to John concerning this item.

CD **VINTAGE JAZZ CLASSICS VJC-1016-2 CHRISTMAS JUBILEE** USA £10.

Gotta Be This Or That

Playing Time: 77 minutes Tracks: 29

The one Bing track is a joint effort with Count Basie and his Orchestra which was recorded in 1945 for radio. This CD does not consist entirely of Christmas music:

1. AFRS Christmas Jubilee Show (recorded 8 August, 1945) starring Count Basie and his Orchestra. (10 tracks)
2. AFRS Christmas Jubilee Show (first broadcast December 1947) starring Duke Ellington and his famous orchestra. (11 tracks)
   This is a compilation programme of material recorded at different times in 1946 and 1947.
3. Bonus Tracks: More '40s Radio Christmas Goodies. 8 miscellaneous items.

The quality is excellent, occasionally showing its age with extraneous noise. It is full of interesting stars of the period: Lena Horne, Delta Rhythm Boys, Art Tatum, Louis Armstrong, King Cole Trio, Frank Sinatra, Mel Blanc, Kay Starr, Les Brown and others.

CD **CONQUISTADOR CONQ 004 BING CROSBY - 11 HISTORIC RECORDINGS** £5.50 (in Belgium) Made in EEC.

Glow Worm	Down Yonder
Feet Up	Dark Moon
Pittsburgh Pennsylvania	Now That I Need You
Cockeyed Optimist	Blacksmith Blues
Please Mr. Sun	Come What May
Maybe It's Because	

Playing Time: 27 minutes Tracks: 11

Every track on this CD is to be found on the Double Play CD 'Everything I Have Is Yours' listed in the December 1990 issue of 'BING'. The latter is cheaper and has an additional 18 tracks! Some will condemn both these discs because of the somewhat sub-standard quality on some of the tracks — but where can they be found in better condition. The Conquistador disc, found in Belgium, is of label interest only but the 'Double Play' CD seems reasonably good value for money — especially as it contains 10 tracks in quite good condition for which collectors paid £8, or more, when they were available on the Intertape CD.

CD **PICKWICK MUSIC PWKM 4045 SENTIMENTAL JOURNEY** £6 UK (DCP £7)

Along the Navajo Trail with PAUL WHITEMAN (probably 1945)

Playing Time: 77 minutes Tracks: 28

With much, if not all of the material on this disc coming from radio there is some variation in the sound. The Bing track is a little sub-standard, but acceptable. No doubt it is something new for most of you as this is probably its first appearance on a commercial disc. It concludes with a little dialogue between Bing and Paul Whiteman. The rest of the disc is not without interest featuring amongst others: Nat Cole, Peggy Lee, Duke Ellington, Glenn Miller, Connee Boswell, Dinah Shore, Dick Haymes, Tommy Dorsey, 'Fats' Waller, Harry James, etc. Another fully recorded CD too.

CD **BELLA MUSICA 89901 20 ORIGINAL RADIO STARS** £? Found USA — Swiss made.

Sorry

Playing Time: 56 minutes Tracks: 20

In spite of the title of this CD there is some doubt as to whether all the tracks come from radio. The Bing track has applause instead of the orchestral introduction but without a more careful comparison it is not certain that this is not essentially the same as the version released commercially. For years it was believed that commercial

recordings were inserted into radio shows but with the advent of tape the reverse began to happen. The Decca recording date for 'Sorry' is 16 Nov. 49 and the song was first used by Chesterfield 28 Dec 49 and again 18 Jan 50. The latter has the full introduction and it could be identical to the Decca release. Although the version on this CD has an abrupt start similar to the earlier Chesterfield the applause at the start is completely different. Tape makes everything possible (well almost). Radio shows were frequently re-edited — especially for charity shows (e.g. The American Red Cross). Something of that nature could be the source for this CD. The quality here is reasonably good — but listen to your Chesterfield tapes for near perfection. Other artists include: Armstrong, Cole, Miller, Como, Sinatra, Platters, etc.

CD **ALL-TIME MUSIC ATM 028 16 ALL TIME MEMORIES — Vol 6** £4 Found UK market! Made in EEC

True Love w. Grace Kelly (stereo)

Playing Time: 42 minutes Tracks: 16

Apart from Bing, Gene Kelly, Andrews Sisters, Guy Mitchell, Julie Andrews and Louis Armstrong this CD features more recent singers. Well produced with a nice sound but of limited appeal to the Bing collector.

CD **GOLDEN AGE OF JAZZ JZCD 330 XXX BIX BEIDERBECKE** £5.50 UK

Changes (3)	'Tain't So, Honey, 'Tain't So
There Ain't No Sweet Man (2)	That's My Weakness Now
From Monday On (41689-3)	Because I Don't Mean 'Maybe' Now
You Took Advantage Of Me	Oh Miss Hannah

Playing Time: 55 minutes Tracks: 16

This CD was made in Italy and it is not clear as to the correct record label name. The CD is subtitled 'Bix and the Paul Whiteman Orchestra — The Legendary Recordings'. The sound is good and the songs are well documented. The takes were taken from the notes but no check has been made. A nice CD but nothing new.

CD **MCA MCAD-22012 THE ANDREWS SISTERS — RARITIES** USA

Don't Fence Me In (This take is only available on those CDs, LPs or cassettes entitled 'Rarities')

Listed here as this CD is a reissue of MCAD-31036. It is not yet to hand but the two CDs are assumed to be identical.

CD **HEP CD-40 TOMMY DORSEY — THE CARNEGIE HALL V-DISC SESSION — APRIL 1944**

Small Fry Pennies From Heaven

The above two tracks appear in the NBC 'All Time Hit Parade' — 18 June 44.

The above information is all that is to hand. Details of other CDs have been received but the rush to complete this article in time for this issue, following a very recent visit to Belgium , has left insufficient time to hunt through your various letters. Please send in details of anything not listed in 'BING'. Others will want to know.

Too late for Derek's piece came news of another CD from Pickwick — and very welcome it is too.

Derek Parkes

1. (ANYONE CAN SEE WITH HALF AN EYE) I'M CRAZY OVER YOU ..... (3.20)
(A. Sherman/A. Lewis) MCA Music Ltd.
2. ROSE OF MANDALAY ..... (2.24)
(T. Koehler/F. Magine) Copyright Control
3. HAPPY-GO-LUCKY YOU AND BROKEN HEARTED ME ..... (3.03)
(J. Murray/A. Goodhart/A. Hoffman) Mills Music Inc.
4. WAITING AT THE END OF THE ROAD ..... (2.52)
(Irving Berlin) Francis Day & Hunter Ltd.
5. I FOUND YOU ..... (3.21)
(J. Campbell/R. Connelly/R. Noble) Campbell Connelly & Co. Ltd.
6. STARLIGHT (HELP FIND THE ONE I LOVE) ..... (3.02)
(J. Young/B. Petkere) MCA Music Ltd.
7. LOVE, YOU FUNNY THING ..... (3.01)
(R. Turk/F. E. Ahlert) Memory Lane Music Ltd./Redwood Music Ltd./MCA Music Ltd.
8. SHADOWS ON THE WINDOW ..... (3.00)
(N. Washington/V. Young) Francis Day & Hunter Ltd.
9. YOU'RE STILL IN MY HEART ..... (2.52)
(J. Yellen/D. Dougherty) Victoria Music Pub. Co. Ltd./Redwood Music Ltd.
10. SOUTHERN MEDLEY ..... (3.54)
(S. Foster) Public Domain
11. LAZY DAY ..... (2.58)
(Posford/Kahn/Kahn) Keith Prowse Music Pub. Co. Ltd.
12. WITH SUMMER COMING ON (I'M STILL WITHOUT A SWEETHEART) ..... (2.34)
(F. E. Ahlert/Turk) Memory Lane Music Ltd.
13. LOVE ME TONIGHT ..... (3.03)
(B. Crosby/N. Washington/V. Young) Campbell Connelly & Co. Ltd.
14. WE'RE A COUPLE OF SOLDIERS ..... (3.00)
(H. Woods) Campbell Connelly & Co. Ltd.

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THE INTERNATIONAL CROSBY CIRCLE

26th ANNUAL DINNER MEETING

MANSION HOUSE, ROUNDHAY PARK, LEEDS

SUNDAY OCTOBER 6th 1991 — 3 p.m. to 10.p.m.

Once again it is our pleasure to invite all ICC members, partners and friends to our annual celebration at Leeds. We wish to encourage members to bring along their 'spares' for sale or exchange and we hope to have the usual display of 'Crosbyana' for members enjoyment.

Jim Reilly will present his new selection of video material and he is sure to spring at least one new item which members will not have seen.

The meal will be based on Roast Beef and Yorkshire Pudding and you should book by sending cheque for £12.70 to Michael Crampton.

Leeds is the one venue where members can come along and air their views on the running of the club, so please do support us and participate in this enjoyable annual event. You will be very welcome.

Accommodation can be obtained by ringing:
Ash Mount Hotel 0532 658164

or

Rydal Bank Hotel 0532 661178

WE LOOK FORWARD TO YOUR COMPANY

CROSBY CLUBS AROUND THE WORLD

The ICC is pleased to be associated with the following Crosby Clubs.

Please write to the appropriate address for details of membership

Club Crosby, "BINGANG"
Mark Scrimger, President
Wayne L. Martin, Editor
P.O. Box 3849
Kirkwood
Missouri 63122

Members in Europe should enrol via Ken Crossland)

THE BING CROSBY HISTORICAL SOCIETY
Ken Twiss, President
P.O. Box 216
Tacoma
Washington 98401

THE QUEENSLAND BING CROSBY SOCIETY
17 Thurecht Parade
Scarborough
Queensland
Australia

BINGTHINGS SOCIETY
Bob Lundberg, President
5021 57th Avenue Court West
Tacoma
Washington 98467-4802

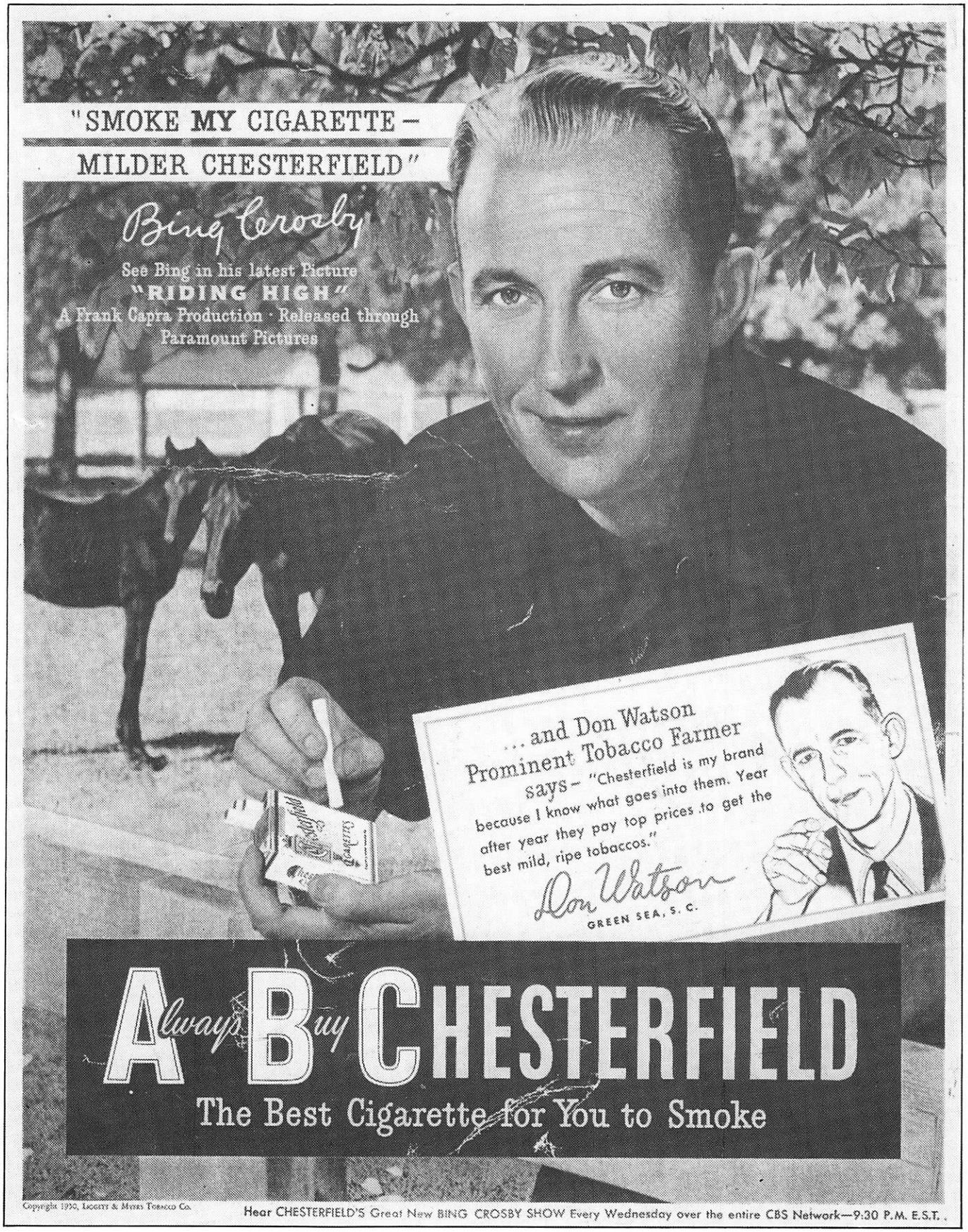
BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson, Pres/Tres.
236 Andrieux Street
Sonoma
California 95476-6909

★ ★ ★ ★ ★ ★ ★ ★

And with that, we ride off into the sunset. Thanks to all contributors.

Copy date for our Christmas issue is 8 October.

★ ★ ★ ★ ★ ★ ★ ★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